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J. FRANK SHERRY.

THE NEW YORK DRAMATIC MIRROR.

Oct. 25, 1893.

PLAYS REVIEWED.

Old Friends.

There is no reason to suppose that Charley's Aunt, which is playing to full houses at the Standard, will not run as long in New York as it will in London, where it is in its eleventh month of prosperity.

It was a success in the British metropolis before Charles Frohman had any idea of importing it. Mr. Frohman foresaw its value here from its native vogue, and clever man that he is, bought the American rights. And Mr. Frohman is receiving his reward in instalments so large and regular as to obscure from view the little urn in which repose the ashes of the infant Fanny—whose adoption called for original managerial judgment—recently incinerated neatly and with despatch by a critical blast that left nothing save obsequy possible.

But Mr. Frohman, profiting from Charley's Aunt, is much happier in memory than are the London managers who would not recognize this amusing female when introduced to her. Charley's Aunt, in fact, after rejection by these very clever men, has for almost a year been a thorn in their sides and a jibe to their judgments. Too late they would gladly have made her intimate acquaintance. But opportunity, as the proverb saith, "is bald behind."

Theatrical history, like other history, has a habit of repetition from which managers—who at best seem to be fallible like other men—do not appear to be able to profit. Some of the most successful of plays have won their victories with the public after rejection by those who are supposed to know what the public want.

And it continues to happen in that way to the surprise of everybody, and more particularly to the astonishment of the managers themselves, who frequently experience, in addition to such discomfiture, the vexation incident to the failure of elaborately produced plays in which the public can see nothing of interest.

The London managers who rejected Charley's Aunt have no doubt since it began its popular course gone to witness it, in order to certify their future judgments by object lesson. They have probably studied it from the front with greater zeal than they did its pages upon submission, in the hope of discovering their own judicial faults in the premises. And it is safe to say that while thus studying it they have lapsed from sober examination to laughter, without knowing why, and although to them particularly it was no laughing matter.

Charley's Aunt does not lend itself satisfactorily to sober examination. When you take it apart, you are astounded at the comeliness of its humorous components. And you are inclined to laugh with deliberation almost as heartily over the familiar aspects of its springs of mirth, when they have been disclosed, as you spontaneously did at the motion of the wheel that the springs activate.

Returning a moment to first principles, this would seem to offer the managers who originally declined to laugh at Charley's Aunt some excuse for their preliminary soberness. Surely they must have recognized in Charley's Aunt very familiar devices for humor. Managers notoriously love in a new play the old things that have been effective. But perhaps in Charley's Aunt they saw, or thought they saw too many old things.

There is a great—avast—difference between cold, lifeless stage directions enclosed in brackets and the actual doing of the things directed by clever actors.

There are rippling laughs in Charley's Aunt before its first encompassing wave of exclamation. The first hysteria of laughter is caused by what?

By the remark of the bogus Charley's Aunt upon accepting a chrysanthemum from Jack's father: "Thanks. I'll have it stuffed!"

The idea of thus preserving a chrysanthemum may have caused the managers who first read the play to smile. Nay, some of them may have guffawed at it.

But the suggested history of plays does not show that managers have a univerality of appreciation. And self-conscious of this limitation, the managers who laughed at this probably did not believe an audience would laugh at it. But it is the way in which Punxy in London, and Etienne Girardot in New York, each personating Charley's Aunt, accompany this remark with action that gives it the touch of humor that makes the whole audience him.

Mr. Girardot, as the bogus aunt, addresses to Mr. Ferguson, as the smoky solicitor, the question: "Where did you get that hat?" referring to a high article of the head he means very absolute—and the second great, general and spontaneous laugh of the play follows. Now "Where Did You Get That Hat?"—age and previous servitude ought to give to this query the dignity of detailed capitalization—is not, taken by itself, either so novel as to be funny, or so funny as to be novel. We have all heard it ad nauseam in the mouth of the smart and frequent lad on the street or ridiculous bent against hats that really would suggest the query to a sober and unquisitive citizen; and we have heard it in the variety show, and in the minister afterpiece; we have, in fact, heard it so frequently and so irrelevantly, that in recent years its propounding has generally provoked resentment rather than stimulated mirth.

But by virtue of the quaintness of Mr. Girardot's manner in putting the question, under the peculiar circumstances of the case, and of the droll way in which Mr. Ferguson acknowledges his surprise that it should have been put at all, "Where did you get that hat?" undergoes a restoration to its former humor, if it does not actually become an original bit of wit. And as you hear it thus, you experience no feeling of offense against the persons on either side of you in the theatre who disarrange your clothing as they sway from side to side and whose other

overflows of muscular excitement otherwise would discommode you. You laugh and sway with them.

And yet it is safe to say that not one of the originally mistaken managers could have dreamed that there was so much latent power for amusement in "Where did you get that hat?"

The third scream of enjoyment in Charley's Aunt is caused by the knocking off of the hat in question by Mr. Girardot as its wearer's back is turned.

This has been done for comic purposes ever since the hat was invented, now several years ago. But again it is the manner of it: the assumption of innocence by the doer and the surprise of the victim. It is an application of genius to the commonplace, and the result is a miracle of mirth.

It is just possible that the stage direction in the original manuscript of Charley's Aunt, that Spettigue's hat he here knocked off, was the cause of the play's rejection. If so, the mistaken managers have only themselves to blame for not realizing the distinction between knocking off a hat and knocking off a hat. There certainly is a distinction.

The fourth whirlwind of fun in Charley's Aunt is caused by the taking of a chair from the place where Charley's Aunt thinks the chair is and the usual consequence—a set on the floor. The curtain descends upon this to convulsive laughter. But again it is the method of it, and the peculiar circumstances of the case. Another low comedian might fracture his vertebral column in the fall and produce no such effect.

The fifth great joyous outburst of the audience is caused again by the hat. Charley's Aunt, serving tea, absent-mindedly pours into the hat instead of the cup. This has been done before, you will say, in boisterous comedy, and sometimes with very amusing effect. True. And traveling magicians do it to this day in a magical rather than in a comic way. But it must be seen in Charley's Aunt in order to be appreciated. It was never done so well and so effectively before. And there is no magic in it like that of the prestidigitateur, who always shows you that what he turned into the hat did not really go into the hat. Charley's Aunt pours both tea and milk into Spettigue's hat, and when Spettigue ruefully pours out the combination you do not wonder that the audience, forgetting the inhibitive influence of civilization, become almost barbaric in manifestations of glee.

There are several other sources of enjoyment in the farce that under other circumstances would seem to have outlived their comic usefulness. But of them the same renaissance is noted. When Mr. Girardot, still disguised as Charley's Aunt, is pursued from recess to arbor and from arbor to recess of the garden by the amorous Spettigue—or is supposed to be so pursued—he sends the audience into intermittent hysteria by running across the stage with his feminine apparel held out of the way so as to quite disclose his trousers. In vulgar show this is always a corner-stone of the comic structure, where man is masquerading in woman's dress. But in Charley's Aunt this is performed with a touch of genius, united with great speed of movement, that easily accounts for its remarkably joyous effect.

There is, too, in this same scene, a most humorously refined and popular solution of apparent naughtiness. When, coming back to his chums, the masquerading Rubbersley whispers in the ear of the older one—out of consideration for the youth and innocence of the younger—the unquestionable things the amorous Spettigue has spoken in the garden, the audience—thanks to the power of imagination—goes into a very delirium of delight. This device, of course, is not new to the stage, but in Charley's Aunt it seems absolutely novel.

One other series of tumultuous laughs is caused by Mr. Girardot's removing his feminine clothing in full view, although he reveals nothing more startling than a small young man's toilet accomplished up to the point of a waistcoat. And no less hearty are the demonstrations of pleasure when, with his antique feminine toggery on, he puts his hands in his pockets through openings in his skirt evidently made to accommodate that manly impulse.

But we have long since ceased to wonder why such things, recently not startlingly effective, now have such effect. As explained already, it is the manner of it and the peculiar circumstances of the particular case.

These greater causes of laughter do not wholly account for the popularity of Charley's Aunt. They powerfully assist it, but separate them from the rest of it and they at once become insipid.

What, then, is the cause? Who can tell? We delight in the ludicrous. That characteristic is met by the appearance of a half-naked undergraduate in the guise of an antique female. And the fun is increased when the woman he assumes to personate appears in her own handsome person, and for her own love purposes contributes for a time to the counterfeit.

And the fraud practised upon the embiggened Spettigue, who is turned from his original guardianship of his niece and ward, who are loved by two of the young fellows, to a mercenary pursuit of the third, who masquerades as a widow with millions, pleases a majority of those who patronize the theatre.

Perhaps, however, the farce mainly succeeds because four couples out of an impossible five are at last happy in love.

J. A. W.

A MISSING CHILD.

O. C. Batterman, *The Minerva*'s correspondent at Carroll, Ia., writes that some time ago one T. J. Kemp secured the six-year-old grandchild of Mr. Hartnett, of Lake City, Ia., to appear on the stage, and that all trace of Kemp and the child has been lost. The correspondent adds that any intelligence of the whereabouts of the child will be gratefully received by its relatives.

BUSY PLAYWRIGHT FYLES.

"I am at work on two plays," said Franklin Fyles, dramatic editor of the *Sun*, to a *Mirror* reporter. "One is for Charles Frohman, who has produced already *The Girl I Left Behind Me*, of which I am co-author, and the other is for Daniel Frohman.

"Both are what may be termed modern society plays. I am writing them on contract. That is to say, I am not writing them simply on approval. I have often heard managers say to dramatists: 'Write a play for me, and if I like it, I will produce it.' That goes without saying. My plays for the Frohmans involve a pecuniary payment and therefore a risk for the managers. It indicates, of course, on the part of the Frohmans a confidence in my work for the stage that is not, I sincerely hope, misplaced; but may be it is."

"*The Girl I Left Behind Me* is the first play with which you have had anything to do, is it not?"

Mr. Fyles smiled.

"So far as I really care to mention," he replied, "Truth to tell, though I am guilty of two other plays—melodramas. One was produced ten years ago at the Chestnut Street Theatre, Philadelphia. F. F. Mackay was in the cast. The other was played through New England three seasons ago. They did not startle."

"You will continue as dramatic editor of the *Sun*?"

"I still retain that post. I am shifting a good deal of the work of the department, however, to James L. Ford. Before *The Girl I Left Behind Me* was produced, I went to Charles A. Dana, and tendered him my resignation from the *Sun*. I told him I knew that in many quarters there would be unkind comment on the fact that a metropolitan critic was having pecuniary relations with a metropolitan manager.

"Will it be a good play?" asked Mr. Dana dryly. "I don't know," said I. "Well," said Mr. Dana, "suppose you wait awhile before you resign. If the piece is bad, I will consider your resignation."

"Charles Frohman," continued Mr. Fyles, "has extended the limit in which my play is to be written. It is to be ready by February. My play for Daniel Frohman will be finished about the same time."

ALABAMA AT TALEDGEA.

The company on the road playing Alabama, under the management of Clement Bainbridge and John W. Hamilton, appeared by request at Talledgea, Alabama, the scene of the play, on Tuesday evening, Oct. 17.

The Opera House was crowded. During the day, on invitation of W. H. Skeggs, a prominent citizen of Talledgea, and an enthusiastic admirer of Alabama, the entire company were taken in carriages for a nine-mile drive to the typical Southern home of General Lawlor, whose house is pictured in the play, and in front of which a good deal of the action takes place, and who was the living counterpart of Colonel Preston, the character now played by Mr. Bangs. The widow of the General entertained the company most hospitably.

The Alabama Quartette sang "Massa's in the Cold, Cold Ground," "Alabama Before the War," and other Southern songs. A photographer accompanied the party and made pictures of several of the scenes of the play, the members of the company grouping themselves on the lawn and under the trees.

It was, altogether, a red-letter day in the tour of the Alabama company.

HENSHAW-TEN BROECK DENTE.

Henshaw and Ten Broeck deny the report that they will appear with the Lillian Russell Opera company at the Casino, in the Princess Nicotine.

George W. Lederer and Thomas A. Crary made them a flattering offer which would have tempted almost anybody. But the *Millionaires of Fun*, as Henshaw and Ten Broeck are called, would not accept, as they say they have made a big hit with the Nabobs. Notwithstanding the reports of bad business from other traveling organizations, they assert that their business so far has been unusually good considering the times.

It would be almost impossible for them to abandon the New Nabobs' tour, as their son is booked nearly solid until the first of May. Next season they will appear at the head of their own comic opera organization.

MRS. HEDDLESON ALBEMARLE.

"Mrs. Innocence Abroad," writes Manager George W. Purdy, "is the title of Fanny Rice's new play, which she will produce during the week beginning Nov. 19 in St. Louis.

Miss Rice is now playing a successful week's business at the Duquesne Theatre, Pittsburgh. On Monday she will take her company to St. Louis for two weeks' rehearsal and preparation for the opening performance of the new play. It is an adaptation from a successful French comedy, and is said to be very funny. At the same time it affords Miss Rice excellent opportunity for good work in a strong character. It will be seen at a leading Broadway theatre early in March."

DESTITUTE BY HIS MOTHER.

Arthur Lloyd writes to *The Mirror* from Syracuse under date of Oct. 17, that his manager, named Kyle, who was responsible for the tour, company, printing, etc., suddenly left him last week. Mr. Lloyd asks that managers deal directly with him henceforth.

The best book to teach you all about elocution, reading, oratory, stage effect, and acting is entitled "The Heart of Art," written by the eminent authority, G. Swede Lewis, and endorsed by leading artists and critics. For particulars write to The Heart of Art Publishing Company, 136 Liberty Street, New York. First subscription edition sold in ten weeks."

GOSIP OF THE TOWN.



Laura Schirmer-Mapleton, the star prima donna, whose portrait appears above, has won a veritable triumph in the title-role of De Kovén's opera, *The Fencing Master*. The Boston press was enthusiastic in praise of the beautiful and accomplished singer, and on the occasion of her farewell performance the papers gave her editorial notices, which is an honor as rare as it was deserved. The *Boston Post* said: "Laura Mapleton leaves Boston with the memory of having won the biggest kind of success. She has proved herself to be a great artist. As a singer she is perfect, and as an actress she is magnetic. She gladdens the eye while satisfying the ear." The *Boston Traveller* said: "The ovation which Laura Schirmer-Mapleton received on her last appearance was fully equal to that given to Joe Jefferson not many months ago. It was the first time in our recollection when a Boston audience rose en masse and shouted with positive delight. The reception given Laura Mapleton was equally spontaneous and as fully deserved." The *Boston Herald* said: "Laura Mapleton's triumph was immense and almost unequalled in theatrical annals. She is the bright particular star of the present season. Her voice is exquisite, her face is a challenge, and her figure a charm, and she exercises an absolute fascination over her audience."

Mabel Paige is engaging some new people for her repertoire company.

Jessie Sutton Queen will join the Gray and Stevens company at Baltimore on Wednesday to play the leading soubrette roles.

Irvin T. Bush, a member of the Zeb company, while playing at Natchez, Miss., on Oct. 14, had his watch and chain stolen from his dressing-room.

Joseph L. Brandt is starring in his new comedy, *Is Marriage a Failure*; under management of William Gaylor. Sam Allen is business representative, Herbert Swift advance agent, and F. J. Grandon stage manager.

After all, Joseph Jessell will resume his position as manager of Agnes Herndon.

Jack Sheppard is playing through New York State under the management of Albert Frohman.

Julie King, starring in *Only a German*, will open his season in Illinois on Nov. 12.

Marie Bingham, it is reported, has made a hit in a character part with the Dr. Bill company.

Agnes Herndon is rehearsing at the Olympic Theatre, One Hundred and Thirtieth Street and Third Avenue.

The Ennies Goodrich company opened its season on Monday in the West.

Leonard Greene is with Mabel Paige and not with James Young, this season.

It is asserted by a veracious press agent that "Superfuous," a yellow dog released from *A Nutmeg Match* from a trap between Leadville and Denver, is following that attraction across the continent.

It is expected that In Old Kentucky, which opened at the Academy of Music last night, will run out the season at that house.

Frederick Melville has made a pronounced hit in New England as Bertie in *The Black Crook* with Springer and Welty.

Gertude Ashland, known on the stage as Dallas Tyler, a member of A Temperance Town company, and Edwin A. C. Beld, of the Under the City Lamps company, were married in this city by the Rev. Dr. William Kirker, of Baltimore, on Sept. 26. Bride and groom were both born in England, and both were members of the Siberia company last season.

Henry Motell, who described himself as a reporter and was said to have secured tickets from theatre managers on the claim that he was a musical critic, was arrested last Tuesday for trespassing in the rooms of a club at Thirteenth Street and Sixth Avenue. As no formal appearance was made against him, he was discharged.

Nina Bertini-Humphreys, who has retired from the Hinrichs Grand Opera company, sang fifteen prima donna roles with success while a member of that organization. Her greatest success was as Mignon, for her work in which she was highly praised by the press.

The Veteran Detective company began rehearsals at Harvard Academy on Seventh Avenue and Thirty-fourth Street on Wednesday.

The Orth, under the management of Lucy and Blanchard, will open at Salem, N. J., on April 21.



Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

J. W. Harkins, author of *The White Squadron*, who is now living at Worcester, Mass., is collaborating with Edwin Barbour, author of *The Land of the Midnight Sun*, on two new plays. Mr. Harkins says the country is not calling so loudly for playwrights just now as it is for wheelwrights that will be able to furnish motive power to the United States Senate.

Alexander Salvini has been rehearsing, and will produce in Philadelphia on Nov. 16 a new romantic melodrama, entitled *Zamar*, written by Paul Kester, a young Virginian.

Herbert Hall Winslow has just completed a new comedy-drama entitled *The Great Northwest*. It is in four acts and contains three sensational scenes said to be entirely new to the stage. The dramatist has traveled widely through the section of the country in which the scenes are laid, getting material, and it is promised that the play will abound in odd characters and picture-sque effects. Mr. Winslow has five plays on the road this season.

Sights at the Side is the title of a new operatic farce to be presented by the Zeruth Comedy company early in November. The libretto is by Edward Zeruth, and the music by Ben La Rush.

E. E. Rice is having a new extravaganza written by Louis Harrison and C. A. Byrne. It is to sail under the title of *Atlantic*; or, *The Amulet*.

George Jessop has been ill with rheumatism at his country place in one of the suburbs of Dublin. He expects to return to America in January.

Brenner Matthews has been giving a course of lectures at Columbia College on the "Epochs of the Drama, from *Eschylus* to *Ibsen and Harrisson*." A volume of Theatrical Essays by Mr. Matthews is soon to be published by Harper and Brothers.

Robert Buchanan's play on incidents in the life of Richard Brinsley Sheridan is to be produced at the Comedy Theatre, London, after *Sowing the Wind* has finished its run.

A new drama by Mark Helford, called *In the Moonlight*, is shortly to be produced at the Surrey Theatre, London.

Woolson Morse is hard at work on the score of a new comic opera for De Wolf Hopper.

John B. Mason is evolving something on the order of a "vodeville-melodrama," which will be known to fame as *Kate and the Commodore*.

A new opera by Edward Jakobowsky, the composer of *Ermine*, is to be brought out in Vienna this season.

Ambroise Thomas has returned to Paris to resume his office as director of the Conservatoire.

Reginald P. Rutter has completed an "unconventional" play called *A Woman of the World*.

P. C. Burnand's new farcical comedy, *The Orient Express*, is underlined for production at Daly's Theatre, London.

It is now announced that *An American Bride* is by Sir William Young and Maurice Neel. *Jeanne Steer* recently brought out this piece at Terry's Theatre, London.

Fairy Fingers is the title of Paul Merritt's new comedy which is shortly to be produced by Annie Rose at the Royalty Theatre, London.

An "operatic fantasy" written by Robert Buchanan, and founded on "The Pied Piper of Hamelin," is to be produced for a series of matinees at the Comedy Theatre, London, during the Christmas holidays.

It is not unlikely that a musical farce called *The Ranch*, with words by B. C. Stephenson and William Vandy, and music by Edward Solomon, will be produced at the Vaudeville Theatre, London, during November.

Sir Augustus Harboe is contributing to the *New Mirror* a series of articles on his oper-

OBITUARY

Charles Gounod.

Charles Gounod, the eminent composer, died at Paris last Wednesday. His death was due to a stroke of apoplexy which he suffered two days previously at his residence at St. Cloud. He lingered in a comatose state until a little after six o'clock on Wednesday morning, when he passed away surrounded by friends and relatives.

His full name was Charles François Gounod, and he was born in Paris July 17, 1818. He received his first musical education from his mother, who was a pianist of considerable talent. He pursued his classical studies at the Lycée St. Louis, where in 1836 he was awarded the degree of Bachelor des lettres. He then entered the Conservatoire, and after a year's tuition in composition carried off the second *prix de Rome* for his cantata "Marie Stuart et Rizzio." In 1839 he won the Grand Prix for his cantata Fernand, entitling him to spend the next three years as pensioner of the Académie de France in Rome.

During his sojourn at the Villa Medicis Gounod devoted himself principally to the study of early Italian church music, and took Palestrina as his especial model. He found time to compose a mass for three equal voices and full orchestra, which received a public performance in 1841. The manuscript of this mass is now in the collection of the Paris Conservatory. He then entered the Conservatoire, and after a year's tuition in composition carried off the second *prix de Rome* for his cantata "Marie Stuart et Rizzio." In 1839 he won the Grand Prix for his cantata Fernand, entitling him to spend the next three years as pensioner of the Académie de France in Rome.

Before returning to Paris young Gounod spent some time in Austria and Germany. Then he became organist of the *Missions Étrangères*, and was a pupil of the *Seminaires* in order to take up theological studies, as it was his intention at this period of his life to take holy orders. He subsequently became convinced that musical composition was his true vocation. In 1851 four numbers of his "Messe Solennelle" in G were heard in concert at St. Martin's Hall, London, and at once made the name of Gounod famous in the musical world of England.

The first opera that Gounod produced was *Sappho*. It was brought out at the Académie on March 16, 1853, with Mme. Viardot in the principal role. "The Herdsman" air and "Héro sur la tour" alone survived; the other numbers were soon forgotten by the musical public. His second operatic effort was *La Xonne Sanglante*, which was produced in 1854 and only received eleven performances. In 1855 he made a third attempt to win public favor with his opera comique *Le Médecin Malgré Lui*, founded on Molière's comedy of that name. The critics praised the charming couplets sung by Sganarelle, but pronounced the opera to be lacking in *vis comica*. The opera was afterward brought out in London as *The Mock Doctor*, and proved fairly successful.

Gounod's fourth attempt at operatic composition made him famous throughout the world, and he was at once acknowledged as one of the foremost composers of the century. This was owing to the production of *Faust* at the Théâtre Lyrique on March 19, 1859, with Mme. Molan-Carvalho as Marguerite. The production took all the lovers of operatic music by surprise. What rendered Gounod's success the more remarkable was the fact that though Goethe's masterpiece had been previously set to music by dozens of composers, not one of these efforts was considered worthy of the theme.

On Feb. 15, 1861, his opera *Philémon*, was brought out at the Théâtre Lyrique, but was only a partial success. The score contained some delightful passages, but the libretto was uninteresting. His *Reine de Saba*, with which he returned to the Académie on Feb. 26, 1862, was a disappointment to the public as well as to the critics, who had looked forward to another masterpiece like *Faust*. The succeeding operatic productions of Mireille in 1864 and Romeo and Juliet in 1867 proved more successful. In Mireille occurs the famous air of *Mon cœur*. Gounod was a prolific composer of church music, and many of his songs and instrumental pieces attained popularity. His "Funeral March of a Marionette" is a most unique and original conception.

After 1870 he spent a number of years in England, during which he appeared at the Philharmonic and the Crystal Palace, and at numerous concerts. It was during this period that he became entangled with Mrs. Georgia Weldon. Before the incident was closed she and her husband seized Gounod's effects and claimed his copyrights. In 1874 an English jury allowed Mrs. Weldon \$50,000 in her suit against Gounod for alleged services rendered him as secretary, business agent, and ladyday. The judgment was never "satisfied," and the composer was never able to visit London afterward.

Among his later operas are *Polyeucte* produced at the Grand Opera, Paris, in 1878; and *The Tribune of Zamora* produced at the same house in 1881. In 1882 his sacred work, "The Redemption" was produced at the Birmingham Musical Festival, and in 1885 his oratorio *Mors et Vita* was performed at Albert Hall, London. Subsequently he composed an opera called *Charlotte Corday*.

Gounod was elected a member of the French Institute, Section of Music, in May, 1866, and was promoted to the rank of Commander of the Legion of Honor in August, 1877. A noted French critic said of Gounod: "He is a great musician and a thorough master of the orchestra. Of too refined a nature to write really comic music, his dramatic compositions seem to be the work of one hovering between mysticism and voluptuousness. In the chords of his orchestra, majestic as those of a cathedral organ, we recognize the mystic; in his soft and original melodies the man of pleasure. In a word, the lyric element predominates in his work, too often at the expense of variety and dramatic truth."

M. Poincaré, Minister of Public Instruction, took official notice of the death of Gounod, and telegraphed his condolences to Miss Stewart, saying: "The loss, so great

of which the illustrious composer will ever remain one of its purest glories."

Florence Vincent.

Florence Vincent, an actress well known and highly esteemed, died suddenly at her residence, 47 St. Mark's Place, in this city, on Saturday afternoon, Oct. 21, of indigestion. Miss Vincent had been ill for a long time, yet she was not supposed to be in a dangerous condition. She had continued to act with Paul Barnes, in *The Chamois Hunter*, until a few days ago forced to come home. Miss Vincent began her career in the Albany stock company under Frank Lawlor's management. She supported Edwin Forrest and E. L. Davenport, and was also with Ada Cavendish, Adelaide Neilson, Lawrence Barrett, Ada Gray, Adele Belgrave, Mme. Janish, E. A. McDowell, and many other prominent stars.

Her more recent engagements were with Gus Williams and Wilkinson's Widows. Miss Vincent was a very capable actress, being especially good in such roles as Frochard in *The Two Orphans*, Jemima Blodgett in *The Wages of Sin*, Corney in *East Lynne*, Mrs. Candour in *The School for Scandal*, Dame Barbara in *The Black Crook*, etc. She was the sole support of her aged mother, for whose comfort she continued to act even when she should have refrained from work. The Actors' Fund had charge of the funeral. Interment was at New London, Conn.

Charles T. Vincent.

Richard Peniston, for many years a well-known actor, died in the Edwin Forrest Home for Actors at Holmesburg, Pa., last Monday, aged sixty-four. Deceased arrived from England about forty years ago, and settled in Philadelphia. With his wife he was a member of the Arch Street Theatre company in that city for a short time. When this company was dissolved he started a saloon in Philadelphia. In 1873 the deceased won the capital prize of \$500,000 in the Havana Lottery. By imprudent speculations his fortune was lost in a few years, and in 1887 he entered the Forrest Home. About a year ago he was stricken with paralysis, and another stroke recently hastened his death.

Joseph Antonio Bologna, a singer who made his first appearance in this country with Jenny Lind in 1849, when she appeared at Castle Garden, died on Saturday at Rayonne, N. J., where he resided. He was born at Barcelona, Spain, April 19, 1816, and despite his age retained his voice so that he sang in opera and concert last spring.

John B. Conlan, for many years engaged in the business of bill-posting in Saratoga Springs, died in that place on Sunday, Oct. 15, aged thirty-eight years.

THE FRIEND OF THE OVERWORKED.

An advertisement appears for the first time on our back page in this number of *The Mirror* which certainly demands more than a passing remark, and which no doubt is well known to all of our readers. We have reference to that most celebrated of tonic stimulants Vin Mariani, so long and favorably endorsed by the entire medical profession.

From the letters which underline each portrait, sentiments are expressed to its real worth. The notoriety that Vin Mariani has gained, and we use the words notoriety in the best sense, proves its popularity. If there is one thing more than another that strikes the attention in reference to this remarkable tonic, it is the deservedly favorable reception which it has invariably received and the enthusiasm it has called forth the world over by those who have availed themselves of its tonic and rejuvenescent properties.

Authors, composers, physicians, lawyers, churchmen, painters, lyric and dramatic artists, statesmen, journalists and poets have, as if by mutual collaboration, extended appropriate words of praise to Mr. Mariani for the services rendered each individually in the beneficial results obtained from the use of his marvellous wine.

To all of our readers who feel overworked and fatigued, and who require a toning of the system and at the same time beneficial action on the vocal organs, we suggest personal testing to prove the real merits of Vin Mariani. The New York branch of Mariani and Co., at 52 West Fifteenth Street, offer to send gratis to any person applying for the same a collection of portraits and autographs of celebrities, which is highly interesting and artistic.

PROFLIGATE OR PLATE.

Edward Oldham, *The Mission's* Washington correspondent, very properly objects to the increasing use of profane words in plays. "The frequency of the word 'damn' in the modern farce-comedy and melodrama," he says, "is offensive to refined ears, and disgusting even to those who hear it often because of the usually cultured environment of the theatre. The man who would blur out the word 'damn' in a parlor or drawing-room would bring down the pitying scorn of the menial who takes his hat and coat at the door. There ought to be a line drawn somewhere by the profession on this sort of thing. If there is no amendment the theatrical business will be hurt by it, and theatres that permit such lapses stand in imminent risk of being shunned by a large number whose patronage is popularly supposed to be desirable."

Mr. Oldham instances a recent play presented in Washington, in which there was much profanity, and deplores the effect upon children who attend matinees.

VALUE APPRAISES.

Al. L. Dulon, manager of Sharlow Brothers' Minstrels, writing to continue his advertisement in *The Mirror*, says: "I can readily see a number of instances where I have been benefited twice over the cost of my card."

T. C. Howard will hear of something to his interest in communicating with him.

SAY TO THE MIRROR.

LORIMER STODDARD: "After Richard Mansfield's revival of *The Merchant of Venice*, he will produce a new play I have written. It concerns the career of Napoleon Bonaparte."

ROLAND SKID: "With regard to realism on the stage—I recommend, first of all, real actors."

LEONARD BOYNE: "The moment I pass through the stage door, my attention is concentrated upon the play and its production. Once outside of the theatre, however, I forget there is such a thing. Why should actors be actors off the stage as well as on?"

W. H. CRANE: "It is plain that the realistic melodrama will be tolerated no longer upon Broadway."

E. D. MINER: "Why is it I have resigned as manager of Frederick Vroom? Mr. Vroom became dictatorial. He attempted to dictate too much to local managers. Then, again, although I consider him a very good actor, I do not think he realizes that he has still something to learn."

CHARLES T. VINCENT: "W. A. Brady will produce my new play, *Old Glory*, probably in January. Dolly Varden, Dixie, and *McFee of Dublin* are other plays of mine staged this season."

FREDERICK MORSE: "Bessie Bonehill is making a fine impression in *Playmates*. The farce is hugely comic. I have seen it over thirty times, but it always makes me laugh."

CHARLES TOWNSEND: "If reliable statistics could be had of the money that goes into paper every season, it would stagger us. A large percentage of this paper is wasted. The festive goat chews all that is get-at-able; the wind and rain reduce some to pulp; much is destroyed, stolen, and covered up by rival daubers; and that which remains on view is scarcely noticed outside of the utterly impossible 'jay' towns. This paper business has become a positive nightmare. A line of demarcation between 'cites' billing and no billing should be drawn somewhere."

JOHNS DAWSON: "I wish to add that it is most gratifying to me to note the interest manifested in my appearance in places I have visited for the first time this season. In places where I have played a return engagement there has not been, I am glad to say, a diminution of interest. I have in mind especially Louisville, Detroit and Indianapolis."

EDNA WALLACE HOPPER: "To-night in *The Younger Son* I shall play the part of an actress about to play a new part, who hopes to make a hit. I am wondering whether the actress or I will make the hit? Since I have returned to the Empire Theatre, I have forgotten that there is such a thing as a serpent dance."

JOHNSTON BENNETT: "Some of the papers sent to me say they doubt that I am to study during my Winter in Paris. They shall see when I get back to America. I have not decided exactly when that will be. I am ready to return at an instant's notice, but I hope to remain until Spring."

SIR SAMUEL RUSSELL: "I have leased James Lewis' flat. I am keeping house with my family. It isn't often an actor gets a chance to do this."

PAUL KESTEN: "The play, by myself and Alexander Salvini, to be produced during Salvini's forthcoming engagement at the Star Theatre, is called, *Zamar, the Vagabond King*."

EDWARD HOWARD: "The purpose of my trip abroad is not only to join my family but also to look up good bicycle roads. I shall devote the Winter to bicycle riding. It is my favorite amusement. It is of great benefit to my health."

MARIE TEXAS: "There was never any misunderstanding between I. M. Hall and myself. We understood each other perfectly. We agreed to disagree. That is all. But it is all right now."

DANIEL FRIMAN: "The Kendals' business in the Second Mrs. Tanqueray at the Star Theatre has opened up better than any other engagement they have played in New York."

LOUISA BRAUDER: "The season of *America* at the Chicago Auditorium will close on Nov. 11. The spectacle will be taken to the Metropolitan Opera House on Dec. 5, I hear. I shall not accompany it. I shall go West on matters connected with my case against Daniel Bandmann."

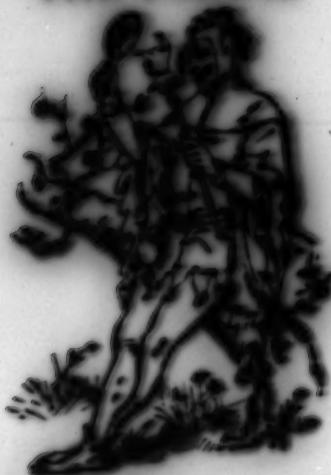
ANNA REEVE: "What do I think of American concert hall audiences as compared with the English? I agree with Harriet Vernon, that they are colder than those in London. I do not think it is because they are less appreciative; simply they are not yet used to the style of entertainment, and don't quite dare to make a noise!"

MARIE SHIRLEY: "I have been engaged to play principal boys in the Lillian Russell Opera Comique company. I have never appeared in America. Such is fame! I am really quite well known in England. My first comic opera engagement was in *Chilperic* at the Empire. Herbert Standing, Camille D'Arville and I were the principal vocalists. I also played the principal part in the revival of *Billie Taylor* at the Avenue Theatre. Lydia Thompson engaged me for principal soprano in the late Alfred Cellier's opera, *The Sultan of Mocha*. What's my hobby? Salmon fishing and duck hunting. I love potting rabbits. Is that wicked?"

TOMMY PARKER: "Oscar Hammerstein composed an opera in forty-eight hours. George Washington Ledner composed one in ten. But I have composed one in two. Of this kind of opera it may be said, the shorter the better."

The Western Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to M. H. McElroy, Agent, Eastern Agent, 20 Broadway, New York, or A. Palmer, Agent, 20 Broadway, New York, or C. C. Moore, Agent, 20 Broadway, New York, or J. L. Johnson, Agent, 20 Broadway, New York.

THE USHER.



Austin Breton's carefully written dramatic reviews, coupled with excellent illustrations, are popularizing the *Illustrated American*.

Mr. Breton is very much in earnest; his analyses are clear and thorough; his knowledge of the drama and of acting is wide. In these respects he is admirably equipped for his critical duties.

Mr. Breton won his spurs on the London *Daily Telegraph* as Clement Scott's associate, and afterward he woke up Melbourne by his introduction there of frank, fearless and able critical work.

There is a strong probability that Sol Smith Russell will put on a careful revival of *The Hair-at-Law* during his engagement at Daly's.

When I saw William Seymour in Boston the other day he was hard at work on a prompt-book of this comedy, and I should not be surprised to hear that his labors were in Mr. Russell's interest.

Mr. Seymour was delving into some aged play-books, one of which was a prompt copy of *The Hair-at-Law*, with all the old business and the traditional "gags" interlined in his father's handwriting. It bore the date of 1823.

Mr. Seymour is thoroughly versed in the minutiae of all the old plays, and if Mr. Russell has selected him to prepare the text for his revival, he shows good judgment.

The little community of the Forest Home has suffered another loss in the death of Richard Peniston.

It was not very long ago that he visited New York, and paid a call at the *Musso* office. He was a fine-looking veteran, whose fund of anecdote and whose sense of humor were noteworthy.

Mr. Peniston never achieved prominence on the stage. It was his fortune—or misfortune—to win the capital prize in the Harvard Lottery a number of years ago. It was more money than he could take care of, and in a few years his suddenly acquired wealth vanished, leaving him poorer than he had been before it got into his possession.

Decision there will be many candidates for the vacancy Mr. Peniston's death leaves in the *Musso*.

The decision to withdraw *The Second Mrs. Temperley* on Saturday night and to fill the last week of the Kendals' engagement at the Star with *The Silver Shell* implies that Mrs. Kendall is not so oblivious to newspaper opinion as her famous interview in the *Sun* would make us believe.

Piano's play has been doing a large business. Curiosity to see a work so widely discussed has filled the theatre nightly, and there is no reason to suppose that it would cease to draw if kept on to the close of the Kendal season.

But Mrs. Kendall is coming to her senses. Even the temptation to reap a profit does not now blind her to the fact that *The Second Mrs. Temperley* is injuring her artistic reputation and curtailing her social "pull." So off it comes.

Harry Dase, the author of *The Silver Shell*, which was tested in London last season, is a well-known American journalist who formerly was a leading spirit in the Bohemian Club, of San Francisco, and who is now on the press in London. He is a nephew of Andrew Dase, now deceased, who used to keep the Astor House, Union Square Hotel, and Hotel Dase.

The management having decided to limit The Cornercracker's stay at the Fourteenth Street to Nov. 11, I suppose it is now among the probabilities that Mrs. Potter will return to New York in January to play a long engagement and to produce one or two new plays. She wrote over not long ago that her coming would depend upon the length of the run of Mr. Arthur's play.

The result of the negotiations of Messrs. Eno, Darling, Hoyt, and Thomas has been to nearly double the rental asked for a new lease of the Madison Square.

I understand that Hoyt and Thomas have

not made up their minds to lease the theatre yet.

At present the owners get \$20,000 a year out of it. The figure demanded for a new lease is \$35,000 a year.

Hoyt may be so eager to continue there that he will eventually conclude to accept those exorbitant terms; if he does his margin for profits will be small.

A Temperance Town, by the way, is not doing the business that *A Trip to Chinatown* did a year ago. The gross receipts are running from a thousand to fifteen hundred dollars a week less.

Work on the *CHRISTMAS MUSCO* is progressing rapidly. The publication will be in every respect an improvement on previous numbers.

In the first place, everything in it will be novel. The contributors, the artists, the typographical setting will all be new to our readers.

Granville Smith's design for the cover is "stunning." He says that it is his masterpiece, and I agree with him. A great many entirely original literary and pictorial features have been secured.

Advertisers should bear in mind that the sooner they reserve space in the *CHRISTMAS MUSCO* the more satisfactory will be the result in point of position.

I am told that the published plan of a performance of *As You Like It* for the Professional Woman's League was entirely premature, and that the details, as stated in the daily papers, were incorrect in almost every particular.

The League intends to give a benefit for long; but when and where and of what description has not yet been decided.

Many demands for pecuniary assistance are being made upon the League, and the majority of these cases are so urgent that the association feels in duty bound to answer them. For this reason it is thought necessary to raise money by a public performance.

The Madison Square Garden Music Hall has been engaged for the Edwin Booth memorial exercises that will be held on the evening of Nov. 13.

The seating capacity of the Hall is limited to 1,500, so there will be none too much room for all those that will wish to be present.

Parke Godwin will make the oration. He is a scholarly speaker, if not a brilliant one, and a sympathetic and adequate tribute to the actor's fame may be expected from him.

Irving, Salvini and Jefferson will make brief addresses. Walter Damrosch's orchestra will provide the music. The Players have appropriated the sum of \$500 to defray the cost of this feature.

The poem will be written and spoken by Professor Woodbury. It would seem that William Winter, Booth's lifelong friend, and the best of American elegiac poets, would have been a better choice.

The Tammany machine, represented in this instance by John J. Scanlan, has nominated one Fred. McCloy as its candidate for the assembly in the eleventh assembly district, which is the region between Fourteenth and Fortieth Streets, and Fourth and Seventh Avenues.

To persons on the Rialto this statement may appear to be a joke; but it isn't—it's a disgraceful fact.

McCloy's reputation is well-known among a large element in the profession, and their knowledge does not go to confirm the supposition that he might make a creditable representative of the people of this city in the Albany legislature.

Theatrical men who live and vote in the eleventh assembly district should make it a point to cast their ballots against this man. To send him on a trip up the river would be advantageous for the community, perhaps; but it would be a great mistake to extend the trip as far as Albany.

There are two candidates opposed to McCloy, either of whom professionals can vote for safely. One of them is a young lawyer named Sheldell, who has a clear record and ability as a speaker, and who is an advocate of honest government. His election would be a credit to the district and would guarantee that at least one seat in the New York legislative contingent would be filled by a man of probity and intelligence.

I don't think that any good citizen who knows McCloy and his career could conscientiously say that he ought to be trusted with the serious responsibility of helping to make our laws.

Mr. Willard's production of Hamlet in Boston has been immensely successful in the pecuniary sense, although his innovations and his own performance of the Dame were criticized severely by the press. The receipts on the opening night at the Thorne were \$1,400, and throughout the week the theatre was crowded. He intends to give Hamlet the last week of his forthcoming engagement at the Gardner Theatre.

AD TO RUSSELL AND DIXEY.

Klaw and Erlanger expressed themselves last week to a *Musso* reporter as both surprised and displeased that George W. Lederer should have made an effort to get Henry E. Dixey, who is under their management, to appear in the Lillian Russell Opera Comique company.

They showed the *Musso* man a despatch from E. D. Shultz, their representative with the Adonis company, which stated that Dixey authorized a demur that he would support Miss Russell.

They met what they considered Mr. Lederer's breach of managerial ethics by immediately opening negotiations with Miss Russell to support Mr. Dixey, offering her any female role in Adonis, from the Fairy to the Merry Little Mountain Maid.

"Lederer and his white-winged angel we believe did open negotiations with Mr. Dixey," said Klaw and Erlanger. "But of course they did not burden their memories with the fact that he had managers who should be consulted, and that he was surrounded by fifty or sixty people whose salaries and living depended on Mr. Dixey fulfilling his contract with us."

"We are informed that Mr. Lederer, as an evidence of good faith, was going to refer Mr. Dixey to his previous associates—notably Professor Herrmann, John T. Kelly, Thomas Q. Seabrooke, and Charles Dickson. Their opinions, no doubt, would be glowing."

"You know, George—we call him George because we love him—is so sensitive about the rights of others. In fact, he is so very sensitive that even the titles of his plays affect him strangely. When he starred Miss Martin in *Pompadour*, his friends noticed he immediately commenced trimming his hair à la Corbett. During the run of *Macbeth* he became for a time really quite unknown. Shortly after he became the business manager for Herrmann, the Professor jumped into the courts claiming that George was a better juggler than he himself. Let us hope, now that he has *Princess Nicotine* he will not be tempted to end in smoke."

"By the way, speaking of 'Long Green' operas, we have in mind for next season an opera for Mr. Dixey called *Prince Meerschaum*. The scenes are laid in a Richmond cigarette factory. Is there any truth in the report that Lederer, when he takes possession upstairs, will change the theatre's name from Casino to Pinochle. It is hard to believe it; but he is such a genius, you know, and you know what a genius is."

When Klaw and Erlanger's statements were repeated to Mr. Lederer he said:

"A friend of Dixey told me that Dixey was in a position to negotiate with me. I wired Dixey, asking if his friend was right. Dixey answered yes. Afterward he telegraphed for me to go to Louisville to meet him and to bring the libretto of the *Princess Nicotine*.

"I am very sorry if Jefferson, Klaw and Erlanger think I have violated professional etiquette in this matter. I do not feel that I have done so. I should certainly have negotiated with them if I had proposed to proceed further. But as it is, I have decided that the comedy part in *The Princess Nicotine* is not suited to Dixey. The matter is ended."

MR. HASSAN REPLIED.

Edward J. Hassan writes to *The Musso* in answer to the recent communication of Edward Holst, who alleged that salary and royalties on his play, *Slaves of a City*, had not been paid by Mr. Hassan. Mr. Hassan says that he owes Holst salary for one week and four nights, at the rate of forty dollars per week—\$66.68, less \$14. Mr. Holst had drawn for expenses; that he could have paid Mr. Holst this sum, together with a note for \$150 promised to be paid in Pittsburg, as well as royalty and other salaries, had Mr. Holst acted more considerately; that at Allegheny he had a certainty of \$1,000 for the week that he left the company at Rochester in the hands of his agent, whom he supposed to be capable, and came East on business; that his note held by Mr. Holst was for thirty days from Aug. 1, and had overrun three days; that at Pittsburg Mr. Holst flatly refused to allow the play to be acted until he got his money; that after signing a contract with the management of the theatre to allow the use of the play and to act himself for a week, Mr. Holst, after he received the money on his note, took a train for New York, leaving the company in the lurch, and forfeiting his week's salary to the theatre; that Mr. Hassan found a man to go on at short notice, and was in consequence justly compelled to submit to a deduction of \$65 for the certainty that he holds Mr. Holst's letters offering the play to him; that during the seven weeks the play was on the road it opened to big business, but uniformly drew less and less during the engagement, until at the end of the week the receipts were but \$70 or \$80 a night; that Mr. Holst admitted the weakness of the play, yet never attempted to strengthen it, and that as for the others to whom he owes salary, Mr. Hassan does not believe there is one that would refuse to go out with him again, as they are assured that he will pay all that is due to them as soon as possible.

SHAW'S TOUR.

Up to the present writing Charles Dickson's tour has been a gratifying exception to the rule of the season. He is not making a fortune, but he is clearing a steady profit and doing a business that many stars that have been longer before the public would be glad to do. His comedies are successful, his company is excellent, and his own personal work is highly popular. Last week Mr. Dickson played in Minneapolis and St. Paul. His route lately has taken him through Iowa and Wisconsin towns, in all of which the receipts were eminently satisfactory.

Send stamp for catalogue of theatrical photographs to Supply Department *New York Dramatic Mirror*.

PROFESSIONAL DOINGS.



A picture of W. S. Hart appears above Mr. Hart, who is supporting Rhéa, plays the part of Hiram of Tyre in *The Queen of Sheba*. The Detroit *Free Press* said of him on Oct. 10: "This young actor has good gifts, and in several scenes, notably that in the sepulchre during the colloquy with Balkis, The Detroit *Journal* of the same date said: 'W. S. Hart as Hiram of Tyre creates a picturesque and romantic personage. It is agreeable to watch the development of this young actor. He has great strength and natural power, and each year he shows remarkable results of patient study and constant effort. He is fortunate in all the essentials for a great actor.' The Detroit *Tribune* said: 'W. S. Hart acts his part with that great intensity for which all his work is notable.'

Louis Lombard, director of the Utica Conservatory of Music, has been reappointed for the fourth consecutive year, as chairman of the committee on stringed instruments of the New York State Music Teachers' Association.

Joseph Jefferson in *Rip Van Winkle* will follow the Kendals at the Star on Nov. 6.

Henry E. Dixey denies the rumor that he would support Lillian Russell in *Princess Nicotine*.

Darby, the champion jumper, engaged by Jefferson, Klaw and Erlanger as a feature for The Country Circus, sailed for this country on the *Cambria* on Saturday.

Martha Aluer, of Vienna, who eloped to this country several weeks ago with Max Lindenbaum, and was returned by the Immigration authorities, has been released from Ellis Island after detention upon her second arrival here. She is a concert singer, and her father's objection to her flight from home caused her original detention. She was well supplied with trunks and valuables on her second arrival, and no cause operated against her remaining in this country.

The students of St. Francis Xavier College, of New York, presented Plautus' play, *The Two Captives*, in the Music Hall on the World's Fair grounds at Chicago last Thursday afternoon, as a part of the educational exhibit.

The stranded members of the English Military Tournament have been relieved, and those of them that wished to return have been sent back to England. A subscription by the Sons of St. George in New York was supplemented by J. Pierpont Morgan for the public.

Nellie Dunbar has joined A Pretzel company to play Katie.

Lewis Morrison has just ended a tour of the large cities of Texas, where his business has been phenomenally large. He is this week playing in New Orleans, of which city he was once a resident, and where he is a great favorite. Florence Roberts and Edward Elsner are leading members of Mr. Morrison's company, which is said to be particularly strong.

William H. Pope, the blind actor, recited several pieces with pronounced success at the grand reunion of the lodges of the A. O. U. W. at Lyric Hall last Friday evening.

The Austin Opera House, at Ellington, Ill., was opened on Oct. 14 by Henry E. Dixey in Adonis, a large audience attending. The new theatre seats 600 persons, and its stage is thirty by twenty-eight feet. The house is lighted by electricity, and has other modern features. Dixey played to \$127. Manager Women is to be congratulated upon the auspicious opening of his house.

Maine and Georgia, the new war drama, by Howard P. Taylor, founded upon a plot by Harry Menethil, which had its initial run at Stockwell's Theatre, San Francisco, last June and July, will succeed *The Cornercracker* at the Fourteenth Street Theatre on Nov. 15. Maine and Georgia will be given another week in San Francisco, commencing next Monday evening, and the scenery, effects, and a portion of the company will leave that city direct for New York on Oct. 31. L. R. Stockwell will appear in the production here. The greater portion of the company will be engaged in this city. The time is engaged at the Fourteenth Street Theatre for an unlimited run.

George Webster Parsons, who has played the part of Jean de Lassac in *Hans Across the Sea* for two years, has severed his connection with that attraction.

THE NEW EMPIRE THEATRE, QUEEN, LL.



Rose, Sept. 27, 1893.

I have heard it said, that every tree and bench in the Hyde Park of London is "flirting-ground." The same may be said with equal truth of the dressing-rooms, wings, and nooks of a Roman stage, behind the curtain. Whenever you move, you meet your couple, or half a couple, awaiting for its other half.

Here is the soft and tender ingénue beauty, there the saucy, laughing beauty of the soubrette; further on the solemn beauty of the mere noble, and then the fatal, fascinating beauty of the leading lady. And so on.

Where there is a ballet, the ballet girls keep apart, practicing their limbs as high as their elasticity will allow before the enchanted gaze of their monocled admirers. Of the chorus, I say nothing. They are mostly female Methuselahs, no woman being deemed too old to the chorus ranks in Italy. The "young and pretty" chorus girl is ignored. Chorus girls here seem to have been born old. I have never yet seen a young one. As a friend of mine once said: "Italian chorus women could appear as Macbeth witches without a mask." He was right. No flirtation for them, therefore.

Perhaps it might be better if no flirtations at all were allowed behind the scenes, especially during the performance, for they are sometimes so loud that the actors on the stage are compelled to "Hush" the noise of laughter which threatens to drown the words of their parts. And do not the scene shifters and property men bless all these people, standing on the chairs, tables, couches, etc., required for use? But laughter goes on the same; fans are played with; flowers are tossed with, and satin slippers tap the ground with merriment or otherwise.

Oh, it is a motley crowd, indeed, that frequents those mysterious recesses of the stage in Roman theatres. Instead of condemning these behind the curtain receptions, they are approved of.

"It is an error to shut off the stage from friends" it is said. "The actor's life is kept too much to itself. It is spent too far away from the classes which are to be represented by the actors on the stage."

The Italian actor's life is passed in a ditch, without air, without light. That ditch is the stage. The outer world is almost unknown to Italian actors, whose days are passed rehearsing the scenes they must play at night. The wings alone form their world, and thus they have no means of studying the life and society which they are called upon to imitate from nature. A life spent in such a laboratory finishes by mummifying a man. It deprives him of all spontaneous action. It deforms with its continuous mask both soul and body, therefore these visitors behind the curtain do more good than harm. They bring light and air into the close darkness of the wings. They do more—they bring life with them, and sometimes they are models for the artists to study.

If it were not for these gusts of life, which enter the back recesses of the Italian stage, the ordinary Italian actor, whose life knows no rest between rehearsing and performing, would become a walking mummy. These visits from the outer world alone preserve the man. To the young and giddy alone they may be a danger; to all the rest they are a boon.

But enough of this. However, I thought you might like to have a peep at our wings, and I have given it.

Now, let us pass to the only novelty of the last month—a little, simple play, called Hunting the Heiress; a play suggested, I fancy, by Angier's Philiberte.

The orphan girl of rich parents finds herself surrounded by lovers, all desirous of claiming her hand and fortune. Others try to force her into a convent, in order to appropriate her wealth. But she refuses alike lovers and convents. She loves a poor cousin of hers.

In the second act we see a complete change. The girl is not rich; her father was a ruined man when he died. No more offers of marriage are made to her; all her lovers have flown save one—the poor cousin—who then comes forward and asks her to become his wife. She consents.

In the third act there is another change. The fortune has returned, thanks to the girl's guardian. Lovers and offers of marriage return, but the poor cousin is the happy man, as he deserves to be. Italians laugh at the play. It is moral and ends well. This is how moral writers are encouraged in modern Rome!

The programme for our Winter season is

Costing \$75,000. The only ground floor house in the city. Opens Dec. 22. Capacity, 1,250. Seated with "Abbey" chairs, same as Henry Abbey's new theatre on Broadway, N. Y. Heated and lighted with its own Edison plant. Scenery by Albert and Burridge. Decorations by Sperling and Lindon.

STAGE Width, 20 ft.; depth, 40 ft.; galleries, 20 ft.
Depth, 43 ft.; no sagging floor, 6 ft. 6 in.

J. STRASILIPKA, Manager.

authors—namely: Marenec, Monari, Serranalli, Marco Praga, Lopez, Corradini, de Laca, de Giorgi, Rasi, Donati, and Arizom. The names of the new plays (translated) are Near Horizons, Heart and Interest, Animal Love, Vocation, The Clown, The Last Elysian, A Fata Morgana, A Candidate, Love and Loves, The Past, D. U. P.

Next month, I hope to give you an account of one of them, at least.

By-the-bye, I had almost forgotten to tell you of another new piece, lately given in Rome. This is an adaptation of Alexandre Dumas' (père) melodrama, Don Juan de Marama. It took immensely, and was actually given three nights—a splendid run for Rome. Is it not a funny place?

I once told an Italian gentleman that in London a run of three hundred nights was not a great rarity.

"Impossible! I don't believe you," and the gentleman laughed in my face. I might have mentioned one with a twice three hundred nights' run. *Che bona!* S. P. Q. R.

Notes.

At the Paris Gymnase, on Sept. 25, was produced a new play by Henri Amic entitled Une Vengeance. The plot deals with the loves of Mme. de Lange, a married woman, and Jacques Sylvaine, an intimate friend of the husband, and the final killing of the lover by the woman's son. It is said that the subject is so dramatically treated as to hold interest steadily, and so skilfully handled that each of the main characters—husband, wife and lover—commands sympathy. The husband, a man of cold exterior, loves his wife devotedly, but is unable to make her understand the integrity of his affection. The wife never had loved until she met the friend, who reciprocates her passion. She will not flee with him, however, on account of her son, a youth fitting for college. The husband suspects, and visits his friend just as the lovers have separated in the friend's apartment, but is reassured by the lover, who purges himself to divert suspicion. When the husband leaves him, however, the lover writes to the wife, asking her to choose between him and her son. The letter falls into the hands of the husband, who fights a duel with his former friend and returns home to renew his efforts for his wife's love. The woman hears nothing of her lover, and is almost crazed with apprehension when she learns that he is waiting in the grounds of her residence to see her. In the final scene are wife, husband and son. The son, alarmed by reports of burglaries, and seeing a crouching figure in the shrubbery, seizes a gun and asks his father whether he shall shoot at the stranger. The father, recognizing the lover in the figure without, tells his son to shoot, and the lover is killed by the son just as his mother attempts to leave the room to meet him.

Madame Satan, by Blum and Toché, was produced at the Paris Variétés on Sept. 26, and is described as "neither comedy, nor farce, nor 'revue,' but a combination of all three." Madame Satan, who for centuries has been a most faithful companion of his wicked majesty, has become a little wearied of this highly proper state of things. She secures from the gods a letter permitting her to indulge in a little unlawful amusement, and for three acts she tries to obtain her aim but is steadily frustrated by her husband, whose supremacy she at last recognizes. The details of the action, of course, appeal to the Parisian who patronizes the Variétés.

Edward Solomon has been offered the post of musical director of the Palace Theatre, London, resigned by James M. Glover, who goes to Drury Lane.

Charles Wyndham may occupy Daly's London Theatre during the Daly season in this country.

THE BENEFIT MOVEMENT.

Assistant Secretary Gurney reports that the new benefit percentage plan is progressing most satisfactorily. The list of those who have signed blanks, according to which they agree not to give their services free of charge for any benefit unless the recipients shall first agree to turn over 25 per cent. of the profits thereof to the Actors' Fund of America, now includes the names of many prominent members of the profession.

During the past week signed blanks have been pouring in to Mr. Gurney by the hundred, including blanks signed by Mr. and Mrs. Kendall. Many of the signatures have been appended to the blank form published in the last issue of THE DRAMATIC MIRROR.

It is to be hoped that every professional who has the interests of the Actors' Fund at heart will not neglect to forward a signed blank in order to give practical and sympathetic support to this worthy movement.

Applications for blanks should be made to Lester S. Gurney, Assistant Secretary of the Actors' Fund, 12 West Twenty-eighth Street, New York.

LIVE UTOPIA, LIMITED.

Utopia, Limited, is the title of the comic opera by Gilbert and Sullivan, produced this month in London.

In Pillamus, substituted King of Utopia, by Williams and Blake, completed before the first performance of the Gilbert and Sullivan opera, there are some coincidental resemblances to Utopia, Limited. They may prove trivial.

Williams and Blake write to THE MIRROR that they wish the fact mentioned, in order

The resemblance, it is said, is in portions of the plots and some of the characters.

A RECORD-BREAKER.

Boston Weekly Journalist, Sept. 25.

It is pleasing to know that one paper at least has, during the present month, broken all previous records, and it is stated upon good authority that THE MIRROR for the week ending Sept. 9 published more advertising than was ever before contained in one issue of an American theatrical paper. Extra orders from the American News Company completely exhausted the edition. Since the first of August there has been an immense growth in the circulation of this paper, and the prospects are that the sales of one year ago will be doubled before many weeks have passed. For the third consecutive time it was found necessary to enlarge the size of THE MIRROR to twenty-four pages.

J. FRANK SHERRY.

The portrait on our front page this week is that of J. Frank Sherry, a young leading man who has made his mark in the profession. Mr. Sherry is twenty-eight years of age, and has made his histrionic reputation in the short period of five years.

He was born in Providence, R. I., and was educated at St. Mary's College in Montreal. While at college he took an active part in the dramatic club organized by the students, and was universally considered to be the possessor of remarkable talent both as an actor and elocutionist.

After leaving college Mr. Sherry made a tour of New England as a professional reader, and attained considerable popularity in that line of work. It was during this tour that Frank Mayo, who was acting in Providence, sent for young Sherry and engaged him to act the part of Prince Leo in Nordeck. The subsequent season Mr. Sherry acted the role of Albert in Monte Cristo in James O'Neill's company.

After that he appeared as Sir Egbert in Kinlay's Water Queen, and filled various other leading parts with pronounced efficiency.

Last season he played the character of North-

ton in Stetson's Crust of Society company when that organization made a tour to the Pacific coast.

Mr. Sherry had a number of flattering offers under consideration for the present season, when he met with a severe accident last August. In trying to get on a cable car in New York he lost his balance by a sudden jerk of the car. One of the wheels ran over his arm, lacerating it so badly that he has been confined to the house ever since.

We are glad to announce, however, that Mr. Sherry's captivity is to end this week, and he is open to engage with any good company that needs a leading man. Having inherited the "wherewithal" from his father, who was a prosperous merchant in Providence, he is enabled to indulge his artistic tastes in various ways. He has the reputation of being one of the best dressed leading men on the stage, and being a handsome, athletic actor backed by talent, experience and ambition, he will no doubt find his services in demand after his recovery.

HARMONY IN HILL'S COMPANY.

The production of Reginald DeKoven and Glen MacDonough's musical comedy, which was set for last night at the Garden Theatre, has been postponed until Thursday. When asked why he said, "I am a Mississippian reporter. J. M. Hill said:

"Everybody in the company has been through exciting and tiring times within a week. When Miss Tempest resigned on Monday of last week, Adele Ritchie had to go on and sing the prima donna role at an instant's notice, and after hard traveling."

Here Reginald DeKoven said: "I was in Boston on Monday of last week. I did not know until 4 p. m. that Miss Tempest was not to sing that night. That night I was most anxious to go before the curtain and explain how things were to the audience. But Rich and Harris refused to let me do this. I suppose they were afraid the people might want their money back."

"As you know, Miss Tempest rejoined the company on Wednesday. As soon as she appeared the business became much larger."

"I wish, by the way, THE MIRROR would quote me as saying that THE ALGERIAN is a musical comedy—not a comic opera. In it no effort has been made to get large chorus effects or anything spectacular. The music is all illustrative of the action and carries it on."

Here Mr. Hill resumed: "We have postponed the opening until Thursday, so that every one may be rested and also in order that there may be a smoother performance."

THE BOOTH MEMORIAL MEETINGS.

The arrangements for the memorial meetings in honor of the late Edwin Booth on his birthday anniversary, Nov. 13, have been completed by the Players. The Madison Square Garden Concert Hall has been secured. Joseph Jefferson, president of the Players, will preside. Parke Godwin will deliver an oration, and there will be short addresses by Henry Irving and Tommaso Salvin. Professor Woodbury will read an extract from the life of the late actor.

IN THE WINGS.

The stage kiss of Marie Tempest and Julius Steger is one of the most clinging osculations the American public has viewed for years. A Boston critic telegraphs that it is essentially smug. J. M. Hill is delighted with it. He tells me that it paralyzed Boston, and that it is the greatest sensation that city has had since The Clemenceau Case was suppressed by the Aldermen.

Who is Julius Steger?

A newcomer upon our stage. Last season he made his debut with Charles Dickson, in *Incog.* But he figured among the unknowns until the Tempest-De Koven-Hill altercation became rampant.

Before then Mr. Hill considered Steger a clog to success; now he thinks him a fine bait for audiences.

Such is the power of the press to arouse curiosity.

According to the newspapers in the cities through which the Crust of Society is touring, Eliza Proctor Otis as Mrs. Eastlake Chapel is scoring heavily—as the *Waverley* *Wasp* might say.

Miss Otis has not the artistic temperament. I could see that by the way she played Ernestine Echo in the same play last Winter. The trouble with most actors who have been on the amateur stage is, that they always seem to be playing at a part instead of in it.

That's where Miss Otis differs from her old associates in the Amateur Comedy Club.

The Coghlans telegraphed last week to Miss Otis, offering her the part originated by Mrs. Beerbholm Tree, in the production of *A Woman of No Importance* they will make next month at the Fifth Avenue Theatre. She declined it. Next season she will star.

Clyde Fitch assures me that *The American Duchess*, the play with his name affixed to it, now in rehearsal by the Lyceum stock company, is not an adaptation, as has been stated in THE MIRROR.

The French play from which *The American Duchess* is "taken" is *Prince d'Aurac*. It was produced over a year ago in Paris. It was voted naughty. Daniel Frohman at once bought the American rights to it, and announced that his own company would produce it.

We have had Mrs. Kendall in *The Second Mrs. Tanqueray*. Why not Georgia Cayvan in *Prince d'Aurac*?

But to return to Fitch. He says *The American Duchess* is simply founded upon the French piece; that most of the English dialogue is original with him; that he has not stuck at all closely to the *Prince d'Aurac*.

How does that alter the fact that it is an adaptation?

When Clement Scott adapted *Dora* into *Diplomacy* and T. W. Robertson patched up *Home* from *L'Aventurier* they did much more than translate.

Adaptation is difficult work. It necessitates the insertion of much new material and the adjustment often of the entire structure of a play. It would seem that Fitch is eminently adapted to such a task.

But why not call a spade a spade?

I understand that Henry E. Abbey is just now absolutely wallowing in gold—in which respect, by the way, he furnishes a conspicuous contrast to other prominent native managers whom it is not necessary to mention. The dickey birds say that the gross receipts of America at the Auditorium have averaged of late \$40,000. Irving and Terry are also turning them away, and Coquelin and Hardinge are adding to Mr. Abbey's bank account.

I met Victor Harris, the best of all our accompanists, at the "Arena" chop house on Saturday night. He plays the piano while Jean and Edouard de Reszke, Marie Tempest and Emma Eames sing over their songs. When I saw him he had just returned from Boston.

"Emma Eames," he said, "made her first appearance in America this season at a concert in Boston Music Hall on Monday. She sang an aria by Massenet and two songs by Schumann. Her success was remarkable, in fact an ovation."

PACIFIC.

PALMER'S COMPANY FOR THE SOUTH

On Thursday Jefferson, Klaw and Erlanger arranged with A. M. Palmer for a Southern tour of Mr. Palmer's stock company. The organization will play at their theatres in Louisville, Nashville, Memphis, and New Orleans.

This will be the first time the company, in its entirety, has toured South. A strong repertoire of plays, including most of the successes of the last few years, will be presented.

SINGERS FOR NEW YORK SEASIDE.

The R. P. O. Elks, of New York, will give a benefit performance at either the Star, the Broadway, or the Fifth Avenue Theatre late in November. There will be a varied programme.

TO CHEERFESTIVALISTS.

Correspondents of THE DRAMATIC MIRROR are again cautioned neither to accept nor to request any information of any description from Mrs. and Thomas. The writer does not

**Herrmann's.—The Merchant of Venice.**

Comedy in five acts by William Shakespeare. Produced Oct. 23.

Duke of Venice	Mr. Griffith
Prince of Morocco	Mr. Torrence
Prince of Arragon	Mr. Stoddard
Antonio	Mr. Harries
Bassanio	Mr. Forrest
Ceratano	Mr. Parsons
Salarino	Mr. Bouley
Salarino	Mr. Weaver
Lorenzo	Mr. Houson
Shylock	Mr. Mansfield
Tunis	Mr. Butler
Launder Gobbo	Mr. Andrews
Old Gobbo	W. N. Griffith
Balthasar	Rosinda Bainbridge
Stephano	Maud Venner
Jessica	Sidney Worth
Nerissa	Alberta Cameron
Portia	Beatrice Cameron

While some of Richard Mansfield's ventures have not won success, all of them have elicited interest; and his production of *The Merchant of Venice* at Herrmann's Theatre on Monday night drew one of the best audiences in point of quality that has ever attended that theatre, and one that partially filled the house. Jupiter Pluvius had no power against the great curiosity that the production evoked.

It is not intended at this moment to give in *The Mirror* any detailed account or any elaborate criticism of Mr. Mansfield's effort. The privilege of more careful treatment is reserved for a later issue. But it may be said that those who attended Herrmann's on Monday night were repaid in one way and another for the visit.

The proscenium was set with flowers; novelties in draperies and beauties in scenery were displayed; rare furniture was used, and the costumes of the men were rich, while those of the principal women will prove a nine-days' wonder to their sex; the incidental music was well performed, and there were musical interpolations that suited the spirit in which the play was acted most admirably.

Whether the production preserved the spirit that actuated Shakespeare will hereafter be discussed. Mr. Mansfield, in all the other characters of the play, enforced a comedy new in many respects to those familiar with the play. In his own character, that of Shylock, he seemed at times to favor the comic spirit; at other times to labor for melodramatic effect, and still again to attempt the most potent tragedy.

At many points in the play, as its action progressed, novelties of idea in stage management and innovations as to acting were applauded. Mr. Mansfield particularly was favored by the audience, which was quite evidently made up of his friends. And surely this is no inconsiderable reward.

It is probable that *The Merchant of Venice* will attract attention at Herrmann's for some time to come.

Grand.—Fritz in Prosperity.

Play in four acts by Sydney Rosenfeld	Produced Oct. 23.
Roger Silverstone	Charles Brooker
Grace Furniss	B. R. Graham
Mr. Samson Van Horne	J. W. Morris
Bradley Van Horne	Eugene B. Sanger
Bill Fugler	Charles Stoddard
Dennis Murphy	William Malloy
Grace Van Horne	Emily Lynton
Leonia Burden	Blanche Weaver
Mrs. Cobb	Pamie Denham Rose
Kota	Edith Elynn
Baths	Little Juliette de Grignan
Schneider	Baby Spencer Sinnott
Fritz Glauber	J. C. Kenney

Sydney Rosenfeld's new play, *Fritz in Prosperity*, is the attraction at the Grand Opera House this week. It is a very different type of Teuton from the original *Fritz* that Charles Gayler devised to set forth the charming personality and pleasing vocality of the elder Emmet. Mr. Rosenfeld's *Fritz* has nothing of immigrant adhering to his manners or personal appearance.

As depicted by the younger Emmet, *Fritz* wears stylish clothes, and talks English with only a tinge of a German accent.

Fritz has drifted out to Dakota, where his prosperity has enabled him to indulge in a shooting box. He is running for the legislature, and as he declines to fall in with the plans of scheming politicians, they resort to wholesale bribery, and thus secure his defeat.

When *Fritz* ascertains that the schemers intend to get possession by trickery of certain lands that he intended to give up to the poorer element of the community, he makes up his mind to contest the election. After a tough struggle he proves successful, and becomes the idol of the entire county.

There is a pathetic element running through the piece. A little girl is blinded and becomes an orphan through a cyclonic storm that occurs in the first act. *Fritz* adopts the child and shields her from threatened adversity.

There are, of course, the customary episodes. *Fritz* loves a city girl by the name of Grace Van Horne, whom the villain had intended to marry himself. It goes without saying that *Fritz* eventually secures the lady.

There is also a very pretty love affair between Bradley Van Horne and Kota, the inevitable soubrette of rural districts, as depicted on the stage. Taken all in all, Mr. Rosenfeld is to be congratulated on the cleverness of the play.

J. K. Emmet proved graceful and captivating as *Fritz Glauber*. His vocal efforts are not extraordinary, but in Western parlance—"don't shoot, he's doing the best he can."

Charles Bowser was delightfully amorous as Roger Silverstone. Eugene B. Sanger as Bradley Van Horne and Edith Elynn were very amusing in their love-making. Fanny

Lenham House kept the audience in roars of laughter by her sentimentality alternated with wraithful explosions.

B. R. Graham in Guy Furniss and Charles Stedman as Bill Foiger were only acceptable, but it should be said that the villainy mapped out for them did not call unusual for histrionic exertion.

Emily Lyton was comely but a trifle too emphatic as Grace Van Horne. Blanche Weaver acted the part of Letitia Burden with customary efficiency. Juliette de Grignan as Bibis and Baby Spencer Sinnott as Schneider completely won the hearts of the audience.

The scenic effects of the piece also deserve commendation.

Academy.—In Old Kentucky.

The curtain rose half an hour late on *In Old Kentucky* on Monday at the Academy. The piece was worth waiting for. It is a melodrama check full of horse racing, brass bands, explosions, perilous escapes, expert shooting, startling scenic display, and effective situations.

C. T. Dazeys, its author, has deftly worked our old material and presented in a new light. The piece is essentially dramatic and varied in its scenes and interests. It should make a long run at the Academy.

The scenery, by Young, Emens, Marston and Voegelin, is heavy and elaborate.

Bettina Gerard as "the flower of the mountains," acts gracefully, and her pathos and humor are equally well simulated.

William Courtleigh is a handsome, intelligent, and athletic hero. George Daye, as one of the villains, was a fine foil to Mr. Courtleigh.

The pickaninny brass band caught the fancy of the house.

Ben Teal merits high praise for the skill with which he has stage managed the play.

Tony Pastor's.—Variety.

Tony Pastor and his own company were welcomed back to New York on Monday evening by a large audience, that applauded alike old favorites and new faces.

The show is one of the very best variety performances ever in this city for a long time. Each act has some element of originality that distinguishes it from the ordinary acts of variety performers.

Isabel Ward is a handsome woman, and her musical specialties are excellent. Athos and Collins, Eunice Vance, and the McCarthys were well received, and Zarrow jugged wonderfully.

Tony Pastor sang three new songs, and wore his hat on the back of his head as he has done for years. His singing is more vigorous than sweet, but he is without an equal. Frank Bush has a brand-new stock of stories and songs. He is always an orator whom others copy. J. W. Kelly and the Haytors were excellent.

There were many floral offerings for the artists.

Park.—Jarreau.

Vernona Jarreau in her popular skit, *Starlight*, attracted a good-sized audience to the Park on Monday evening. The piece is a *melange* of comical sayings, vocal numbers and horse play, and, since last seen here it has been refreshed by the introduction of new songs and up-to-date dialogue.

Miss Jarreau's personality has lost none of its vivacity and her voice none of its sweetness. She is still the same charming French soubrette that delighted the metropolis several years ago.

The comedy element of her company is sustained successfully by Ross Snow, Ed. Sandford and Gus Pixley.

Jacobs'.—The Danger Signal.

The *Danger Signal*, Henry De Mille's old familiar railroad melodrama, an annual visitor on the East side, attracted a fairly large and well-pleased audience at Jacobs' on Monday night. The locomotive and train of cars elicited a good deal of applause.

Georgia Gardner as the heroine, the part originally played by Rosalind Morrison, was effective, but overdid the part.

Paul Dresser duplicated his success as Coronal Heinrich Vost, the role he has been playing for the past couple of seasons.

H. H. Forsman did fairly well as Lieut. Westford, while the supporting cast were equal to their respective parts.

People's.—The Lost Paradise.

The Lost Paradise was the attraction at the People's Theatre last night. This play has not been before the public nearly three years, yet maintains popularity. It is presented with stage skill at the People's, the strike scene in the second act being a most realistic representation.

Forrest Robinson and Mahel Bert in the leading roles, Reuben Warner and Margaret Knowles respectively, acquitted themselves with credit and were repeatedly applauded.

Prince Lloyd was a free and easy Bob Apolito, while Virginia Marlowe made a capable and good-looking Polly Fletcher. Charles W. Stokes, Frank Dayton, and H. A. Morey did equally good work.

Herrmann and Blaum's.—Variety.

Koster and Bial have long and varied programmes to offer this week. Ada Reeve, who is in the second week of her engagement, is a dainty and agile body, and is making many friends. Harriett Vernon's costumes are marvels of art, they seem to be endless.

Florence Thropp, Edmon Lessot, Paquerette and Mons. and Mme. Del-Mely are the most acceptable in their different lines. Next Monday Oscar Hammerstein will present his maiden effort, *The Koh-i-Noor*.

Imperial Music Hall.—Variety.

Lozette Gibson is duplicating her former success at the Imperial, consequently her numerous admirers are on hand. The Su-

ters Reeve, new-comers this week, acquit themselves creditably, and with Leonard and Fenton, Leonzo, Napier and Marzello, Les Figaro, Harding and Ah Sid, Joe Flynn, Dixon and Lang, there is surely no cause for complaint at the entertainment provided.

At Other Houses.

Manager Hanley says *The Woollen Stocking*, Edward Harrigan's latest play, has drawn large audiences to Harrigan's Theatre, and that it has evoked an enthusiasm never before witnessed at that house.

This is the last week of *The Second Mrs. Tanqueray* at the Star. Next week the Kendals will appear in *The Silver Shell*, by H. A. Dam, an American author, which they produced last season in London.

Charley's Aunt has very large audiences at the Standard.

Peaceful Valley, with Sol Smith Russell as the star, continues at Daly's.

At the American, *The Prodigal Daughter* enjoys steady prosperity.

A Trip to Mars may be seen at Niblo's for but two weeks more.

Lottie Collins and the Howard Athenaeum company remain at the Bijou another week.

The *Corncracker*, Joseph Arthur's latest play, has large audiences at the Fourteenth Street Theatre. The management offers to refund money to those who are not satisfied with the play. No dissatisfied person has been heard from, however.

The wonderful business of 1902 at Palmer's continues.

This is the last week of *In Missouri* at the Fifth Avenue Theatre. James A. Herne will appear next week in *Shore Acres*.

Francis Wilson's revival of *Ermine* at the Broadway is fortunate in patronage.

E. H. Sothern's engagement at the Lyceum in Sheridan has three weeks yet to run.

The first metropolitan performance of *The Algerian* at the Garden Theatre, announced for last night, has been postponed until Thursday evening.

THE BROOKLYN THEATRES.**Amphion.—Delmonico's at Six.**

Marie Jansen opened in Brooklyn last night at the Amphion in Delmonico's at Six. Miss Jansen has the part of a mischievous, Frank Tannehill that of a comical doctor, Ignacio Martinetti that of a bogus count, and Bessie Lackey that of a saucy parlor maid. William Norris, Charles Mason, Fred W. Peters, May Merrick and Hope Ross are also in the company. Next week, Wang.

New Empire.—Tuxedo.

The new Empire had for its attraction last night *Tuxedo*, and, as an accompaniment, stately Dougherty's World's Fair Minstrels, consisting of Hughie Dougherty, Bert Shepard, Arthur Rugby, Ed. Marble, Ida Fitzhugh, May Montford, Lillie Laynes and others. The audience was appreciative.

Mossey.—The Devil's Mine.

Pioneer life and Western scenery were realistically portrayed in the production of *Fred Darcy's The Devil's Mine* at the Novelty last night. Between the second and third acts, Master Leon Morris, and his troupe of ponies performed some very clever tricks and were loudly applauded. The Ventzetta next week.

Lee Avenue.—The Lost Scout.

Keystone Bill and his company played *The Lost Scout* at the Lee Avenue Academy of Music last night. Little Jack, a baby cowboy, did some very clever acting, and Keystone Bill gave an exhibition of fancy shooting and horseback riding.

People's.—Fay Foster Company.

The Fay Foster company played to a large house at the People's last night. Burlesque was the attraction, and the Rosaries and the Elliotts were among the players.

Columbia.—The Charity Ball.

The Lyceum Theatre company began its second week's engagement last evening, presenting *The Charity Ball*, *Old Heads and Young Hearts*, *The Idler and The Wife* will be presented during this week. *The Girl I Left Behind Me* will be the next attraction.

Park.—Herrmann.

Herrmann, the magician, who has adopted the title of "Necromantic comedian," appeared last night to a good house. He presented several new features, including the illusions, "After the Ball," the "Escape from Sing Sing," and "The Mysterious Seeing." Madame Herrmann assists at each performance. Next week, *L'Enfant Prodigue*.

Grand Opera House.—Moorish.

Maurine, with Chauncey Scott as the star was the attraction at the Grand Opera House. The songs and dances were all encores. Primrose and West's Minstrels next week.

A BIG AUCTION SALE.

The entire equipment of the English Military Tournament will be sold at auction on Monday and Tuesday next at Tattersall's Sale Repository, Fifty-fifth Street and Seventh Avenue. The collection, which cost \$50,000, includes fifty-five finely-trained horses, artillery guns, rifles, uniforms, camping outfit, saddles and other accoutrements. This sale will be the most remarkable of its kind ever held in this city, and circus men, military companies, costumers, specialty performers and others likely to be interested are requested to read the announcement of William Easton, managing director of Tattersall's, which appears in *The Mirror's* advertising column this week.

MATTERS OF FACT.

Mrs. Packard's dramatic and musical agency, at 47 West Twenty-eighth Street, was filled with applicants last week following a rumor that she was engaging two companies. Mrs. Packard says her only regret was that she could not settle the silver and tariff questions and find positions for all.

Eleanor Carey's engagement closes Oct. 25, and she will therefore be at liberty after that date. She may be addressed in care of the agents.

Herbert E. Sears has been quite

RECEPTION TO MRS. PRESBREY.

A reception to Annie Russell Presbrey was given by the Twelfth Night Club, of which she is an honorary member, at the cosy club rooms on Monday afternoon.

It was a sort of welcome in an informal way, as it was Mrs. Presbrey's first visit to the club rooms. They were prettily decorated with roses and ivy leaves, and May Robson acted as hostess of the occasion, assisted by Mrs. E. E. Kidder, Emma Frohman, Bessie Tyree and Adela Meador.

There were piano solos from Marie Torrillon, who played the "Air de Ballet," by Chaminade, and Mile. Trotin, who played "Gigle" by Greig, and "The Flatterer."

Mrs. Presbrey wore a lovely gown of heliotrope crystal bengaline, trimmed with velvet of the same shade and point de Venice lace. She carried a bunch of ivy, tied with green watered ribbon.

There were several special guests present, including Mrs. A. P. Lambert, Mrs. Melville Dewey, Mrs. Bosworth, Miss Gerson, Virginia Gerson and Matthe Royle. Among the club members present were Marion Russell Carty, Maude Banks, Alice E. Ives, the Misses Janet and Minnie Lewis, Lu B. Freeman, Martha Morton, Mrs. C. A. Doremus, Mrs. Devin, Miss Nathan, Martha Jordan, and Ella Starr.

Letters of regret were received from Mrs. A. H. Palmer, Mrs. Agnes Booth, Mrs. Agnes Ethel Rutherford and Mrs. Kendall.

CRANE'S BIG BUSINESS.

According to reports from Chicago, all of the attractions in the Windy City, good and bad alike, are thriving. One house on Madison Street has been giving three performances daily—a matinee, an evening performance, and another beginning at 11 p.m.—and the house is always filled. It is estimated that America will make half a million, and bets are freely offered that Henry Irving, in the five weeks he will be in Chicago, will play to over \$125,000. "Of the strictly native dramatic attractions, Crane's Brother John," writes Thomas Norwalk, his representative, "heads the list. Its business at McVicker's Theatre, has been simply enormous, and crowds have been turned away nightly before the curtain arose. A conservative estimate of the receipts of the comedian's engagement place the figures for the six weeks at \$80,000.

NOTE.

CAMPBELL. To Mr. and Mrs. W. P. Campbell (Dame Putnam), a girl, on Oct. 25, at Columbia S. C.

BAPTIZED.

BETHEL-ASHLAND. At the bride's home, in New York, on Sept. 18, Edwin A. Bethel and Gertrude Ashland (Dallas Tyler), by the Rev. Dr. William Kirkus.

BORN.

BALAGUA.—Joseph Antonio Balagua, opera singer, aged 27, at Bayonne, N. J., on Oct. 16.

CONLAN.—John B. Conlan, bill-poster, at Saratoga Springs, N. Y.

BYTINGE.—At the German Hospital, San Francisco, Cal., Oct. 15, 1893, after a short illness of typhoid fever, Walter A., beloved husband of Josephine Bytinge, in the 37th year of his age. Funeral services will be held at the Church of the Transfiguration (Dr. Houghton), Wednesday, Oct. 18, at half-past ten o'clock A.M. Relatives, friends of the family, members of the theatrical profession and members of Our Council, No. 10, Royal Aravann, are requested to attend the services without notice.

Our Council, No. 10, E. A. Members of this council are requested to attend the funeral services of our late brother, Walter A. Bytinge. See Wednesday's Herald for particulars.

GEORGE LOKHART. Regent.

J. W. KYLE, Secretary.

PENISTON.—Richard Peniston, actor, aged 64, at the Edwin Forrest Home, Hollensburg, Pa., on Oct. 16.

SIEGMAR & WEIL, Importers.

50 AND 100 LINE SHEET (near Prince), **25.**

30 PER CENT. DISCOUNT we will allow to the profession for purchases during October.

We carry the largest stock of **GOLD AND SILVER BEAD STRINGS.**

24-INCH SATINS (evening shades), Plushes, Velvets, Velvetines, Tinsel Brocades, etc.

SWORDS (also jewelled), Daggers, Armors, helmets, etc.

JEWELS, CESTUS. Crowns, Diadems, Necklaces, etc.

WIGS AND BEARDS of every description (our own made) in stock or to order. Men's wigs, \$2, \$3; ladies' wigs, \$3, \$4 and upwards.

SANDALS. \$1.25, \$1.50 and \$2; **CLOTHES,** \$2.75, etc.

SOFT-SKIN SATINS (evening shades), Plushes, Velvets, Velvetines, Tinsel Brocades, etc.

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BEEN HENDRICKS

Who has been STARRING in Ole Olson for the past two years, is open for engagement.

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IN OTHER CITIES.

LOUISVILLE.

The Prodigal Father filled a satisfactory three nights' engagement at Macaulay's commencing at 11. The co. unchanged since the last visit, and George Boniface, Bryan Chapman, George Easton and Littlefield Franklin add to the favorable impression that made Maggie Cline introduce a number of songs, peculiar to her repertoire, between the second and third acts, and she made a decided hit. Henry E. Dixey in Adams' at Macaulay's 12-13.

The Girl I Left Behind Me received its initial representation in this city 14 to a large audience. The popular play was thoroughly enjoyed, the efforts of George Mordant, William Morris, Sidney Armstrong and other principals fully realizing the anticipation that preceded them. The play received most favorable mention from the local critics, who devoted much space in elaborate reviews of its merits.

The Black Crook comes to the Auditorium after a week.

The Masonic closed until 19, when Primrose and West's Monte Carlo, with George Wilson in white face, plays a brief engagement.

Lights of London, with Frazer Coulter and Blanche Thorne in the principal parts, drew good business at Harris' 16-17. The play although a familiar one here, retains its drawing power to a marked degree. Doré Davidson and Ramie Austin open 22.

Master and Man, also an old favorite, drew well at the Bijou. Farrington and Josie Mills appear in the principal parts, and Maude Peale is pleasing as a child actress. Reeves and Palmer's co. open 23 for a week.

At the Buck Hanson and Fields are doing the usual business. The engagement lasts a week commencing 24. In the co. are Ed. Parker, the Salamanders, Editors and Norrena, and others. Harry Williams' co. is underlined 22-23.

Bill Nye will lecture at the Masonic Nov. 2. Subject, "Cracker and Cavalier."

The L. & N. Railroad ran a special train to the Auditorium entrance for the benefit of suburban residents during The Girl I Left Behind Me engagement.

William T. Leachman, well known among professional people, is dangerously ill here. Mr. Leachman was married several years ago to Mattie Morris, a popular actress.

Professor Henry Burck, leader of orchestra at the Auditorium, made a hit with his medley, "The Midway Plaisance."

Manager John Whallen, of the Buckingham, and a jolly party are in Chicago.

All of Jefferson, Klaw and Erlanger's attractions seem to be doing well in the South. In fact this section is not sharing the financial depression as markedly as some others are through non-participation of theatrical amusements.

Exalted Ruler Varieties with a committee from Louisville No. 8, will start a new lodge of Elks in New Albany, Ind. 18.

Currie Duse, the violinist, has returned from an extended Eastern trip. She will probably be under the management of Daniel Quigley, of the Auditorium.

In an article recently published in the *Courier-Journal* on "The Stage," Roland Reed said among other things: "So far as farce-comedy is concerned, I think it is in the last stages of consumption. It is dying hard, but it will surely die."

CHARLES D. CLARKE.

PROVIDENCE.

Clara Morris closed a successful engagement at the Providence Opera House 12. Her repertoire was an attractive one, and comprised Camille, Orléans, Clémire, and Mme de Moray. A good opera is a rarity here, and the announcement that The Fencing Master would be given 16-18 aroused unusual interest among the music lovers. Notwithstanding an advance of ten per cent. in prices, on opening night the production was witnessed by an audience that completely filled the theatre, and from all points of view, was one deserving of much praise. Mme. Mapleton in the title role was seen at her best. Her sweet singing and easy, graceful carriage won the admiration of all. Hubert Wilkes as Fortuno sang excellently, and the two comedians, Charles Bigelow and H. W. Tre Denick, were extremely funny. The chorus was good and large audiences ruled. Stuart Robson in The Comedy of Errors rest of the week; advance sale good. Rosedale 22-23.

That Hallen and Hart have many admirers in this city was evidenced by the large audiences attending Keith's Opera House 16-21. These two comedians appeared in their bright farce, The Idea, and created much merriment. A Flag of Truce 22-23.

The comedy-drama, Dad's Girl, was successfully presented at Lotthrop's Opera House 16-21 by one of the stock cos. and drew good houses. Eddie Pomeroy, a soubrette much liked here, surprised her admirers in the title role and played the part to perfection. James E. McElroy as Vasco-de-Gama-Biles had a good comedy part and made much of it. The drama was staged with excellent effect. Around the World in Eighty Days 22-23.

The New York London Theatre Specialty co. were at the Westminster 16-21, and gave a good clean specialty bill to good houses. Reilly and Wood's co. 22-23.

The Shamrock drew good audiences to the Grand Opera House, Pawtucket, 16-21.

Mons. Alexandre Charpentier, the famous French organist and composer, gave a recital at Intaway Hall 19 before a fair-sized house.

The sale of seats for the series of concerts to be given by the Boston Symphony Orchestra opened 6 and showed a large increase over last season.

A. D. Cameron, business manager for Gallagher and West's The Colonel and I, is at his home in this city. The company played at Newport 12 and Mr. Cameron who claims two weeks' salary sent Sennel E. S. Hopkins to that place and attached the receipts. Gallagher and West will contest the claim.

Edith Meek, who played with the Talians Club in this city last season, is now with Miss Ross.

Major James B. Pond was in town 12.

C. H. Baxter, manager of the Black Patti attraction, who has been quite ill at Hope Hospital in Ft. Wayne, Ind., has recovered and is now at his home in this city.

W. R. Lane, baritone of this city has been engaged as one of the soloists in the Remenyi Concert co. during a three weeks' tour of New England.

Ward and Troutz, shadowgraph artists, are touring with Lagroes N. Y. Bright Lights.

HOWARD C. WHIPPLE.

CHARLESTON.

Aside from the farce-comedies at the theatres, Charlestonians saw very little to laugh at during the depressing rains and violent blows of the past week. The more serious attractions had to contend with the storm. Notwithstanding their admirable performances, the Craigen Paulding co. were powerless to draw in the face of the elements that raged while The Duke of Hearts was being presented at the Academy of Music 12. They will probably play a return date later in the season. Dr. Bill at the same house, 13, 14, and matinee, was more successful in point both of weather and attendance. Dr. Bill, Uncle Hiram 14. Out in the Streets 15. Eddie Elsler.

After an absence of several years, Patti Ross made her reappearance here 15 and delighted a large audience at O'Neill's Opera House. The winsome little star is also seconded in her efforts to amuse by Joe Castrovilli and John Miller, the admirable comedians of the co. At the close of the performance Patti Ross and the co. were honored with a social session by Charleston Lodge of Elks. Manager John Duran of Chicago Lodge presided.

Robert Graham in After the Rain was booked here, but his managers suddenly changed their minds and jumped from Columbia to New Orleans.

G. C. Vincent and Edward Frail were here last week in the respective interests of Uncle Hiram and Out in the Streets.

Manager O'Neill, of the Grand Opera House, left here 17 for a visit to Chicago and the World's Fair.

Dr. Bill received its thousandth performance here 18. Ernest Barram, the father-in-law in the cast, has played the role over 200 times.

R. M. SOLOMONS.

MILWAUKEE.

Charles Dickson in Admitted to the Bar and Inog received very enjoyable performances at the Davidson 12-15. Inog has been seen here before, but Admitted to the Bar is new, and I consider it better here. The acting of Thomas A. Wise in both pieces is deserving of particular mention, as was also that of Holly Nobles. Mr. Dickson as a comedian is fast forcing his way to the front by legitimate methods, and I hope some day to see him in a more pretentious play. Evans and Hoeve 16-18 in the familiar Parlor Match, which seems to be as popular as ever, judging by the large audiences that were present each evening.

The Ensign opened at the Bijou 19 to packed houses, business continuing excellent during the week. The co. selected by Mr. Litt this season is a very ordinary one, and everyone seemed pleased with the performance.

The City Club gave a good specialty performance at the People's 20.

Manager Litt was in town for a few days last week, and is very sanguine of the success of Int'l Kid Kentucky, which will start for a run in New York at the Academy, and I learn that he has refused an offer of \$5,000 cash for the price.

Holly Nobles, who has been with Charles Dickson, closed her engagement here, and will join her husband in the Phoenix; her parts will be played by Lillian Burkhardt (Mrs. Dickson), who, by the way, is a very capable actress and charming woman.

Mr. and Mrs. Charles Dickson celebrated the first anniversary of their marriage 21 in the private dining room of the Schulte Hotel alone but members of the co. were present.

Cheridah Simpson, who appears with Evans and Hoeve, is a Milwaukee girl, and her friends were out in force to encourage her. Miss Simpson has a beautiful soprano voice, and renders several numbers in an artistic manner.

Manager Sherman Brown was much pleased with the business done during The Parlor Match engagement.

Humors are numerous to the effect that the Academy will soon be under a new and independent management, and Treasurer Rodriguez of the dividends, is mentioned as being one of the new managers.

E. T. M. DONALD.

KANSAS CITY.

The attractions with which Kansas City was favored last week were all of such a pleasing nature that the theatres were well filled. To step into any of the theatres, one would scarcely realize that Kansas City had seen any hard time.

At the Grand Opera House Jane was presented by one of Charles Froehn's cos., with Jennie Venman in the title role. At both of the opening day performances the pretty little theatre was filled to its utmost capacity, there not even being standing room, and the audience at both the matinee and evening performance showed their approval of the play by much generous applause, all of which is making the general manager of the theatre feel that Kansas City audiences are appreciating his endeavors to give them first-class performances at popular prices. Nellie McHenry in A Night at the Circus 22-23.

The Gails presented C. W. Bassett's melodrama, Braving the World, in which the leading part of strength was acceptably performed by Agnes Earle, a soubrette well qualified for presenting this play. John L. Sullivan in The Man From Boston 24-25.

At the new Ninth Street Theatre Lillian Lewis presented Lady Lil, Credit Lorraine, and Therese Krueger to large houses. Peter Daley in The Country Sport 26-27.

At the Grand Opera House Milton Nobles presented The Phoenix to large business. Mr. Nobles is popular with Kansas City audiences.

A Texas Steer and The Isle of Champagne are at the Coates 23-24.

PHASES. B. WILLIAMS.

INDIANAPOLIS.

At the Grand Opera House Digby Bell was greeted with two good and appreciative houses at advanced prices 12, 13. Field's Columbian Minstrels 14; Charles and Rose Cugliani 22-23; Russell's Comedians 24-25.

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Ray Bias, an adaptation of Victor Hugo's novel, with Edward Vroom as leading character, deserved a better patronage than it received at English's Opera House 22-23. The Prodigal Father 24-25; The Tornados 26-27.

At the Park Theatre Sadie Hasson appeared in A Kentucky Girl, and as usual the proverbial large and demonstrative audiences attended. Little Nelly 22-23; Held in Slavery 24-25.

At the Empire Theatre London Gaiety Girls to fairly good business 26-27. C. W. Williams 28-29; Two Jolly Old Chums 29-30.

On Tuesday, 29, the Masselman Printing Company, of this place, garnished the box receipts of the Shagby Bell co. in settlement of a claim for printing done a year ago for a former manager. The co. left the city, but will fight the case in our courts.

In conversation with Henry Talbot, of Dickson and Talbot, your correspondent learned that the financial stringency has had a material effect on receipts at the different theatres, but that Indianapolis has fared much better than any of the surrounding cities. Up to date the good attractions have all done exceedingly well, and Mr. Talbot feels very hopeful as to the future.

G. A. BROOKER.

NEW ORLEANS.

The event of the past week was the arrival in this city of the new French Opera Troupe that is to play a four month's season at the French Opera House. The co., consisting of more than one hundred persons, is at present in active rehearsal for the opening which takes place on Oct. 21. Les Huguenots will be the first opera presented.

After a very successful week with the Coghlans, the new Academy of Music, under the management of Jefferson, Klaw and Erlanger has Robert E. Lehman in a new farce comedy. After the Ball, and has done a good business. Patti Ross 22-23.

The Grand Opera House had James T. Powers in Walker, London, 24-25. Mr. Powers is a clever comedian and has met with favor here. Lewis Morrison in Faust 26-27.

John T. Kelly in McFie's Dublin made a great hit at the St. Charles Theatre last week. George Parrot, the clever eccentric artist, and Adelaide Kandal, the vocalist, were also well received. Spider and Fly 28.

Harry Sloan, ahead of Lewis Morrison, is in the city.

Will O. Wheeler, representing Patti Ross, is here. Matt L. Berry, ahead of Spider and Fly, has arrived.

LAMAR C. QUINNIN.

BUFFALO.

John Drew in The Massey Hall at the Academy of Music with the original co. had good patronage during his engagement. Dr. Bill 12-13 has been more frequently, but proved a good money maker.

The Boston Grand Opera co. opened at the Star Theatre in a series of high class operas on Monday. Pagina was presented for the first time in this country in English. Cleopatra, Montezuma, and Eva Cummings were the stars of the evening. The orchestra showed lack of training and discipline, which spoiled many of the finer numbers in the program.

An error of judgment was made in selecting

Pagliacci for first night, as musicians, critics, and dilettantes were present.

At the Lyceum Theatre Irwin Brothers made a big hit with their variety show. The National Two, including Bryan, Rosester, and Moulton, introduced new songs, and made popular many new parades.

The Still Alarm at H. R. Jacobs' Theatre won new friends at the family theatre.

Junie Vance is crowding Shea's during the final week of her engagement.

BRET HART.

SAN FRANCISCO.

OCT. 25.

The only new bill last evening was at the Alcazar. It was the melodrama of Sara, a play written by McKee Rankin some years ago and which had a production in New York City. It is in the nature of a society drama and is decidedly Frenchy. The principal characters are two women, both unprincipled and in the nature of confidence thieves. The title role was acted by Mrs. Rankin, who gave an admirable portrayal of an unscrupulous character. The rest of the support was very poor, with the exception of Blanche Bates, a late debutante, who is really the most promising actress who has made her debut in this city in a very long time. The play was poorly mounted and the attendance light, although the management declare that their first week with Nancy (Oliver Twist) was a good one, a little money having been made. Allowances must be made for performances and productions at this house for the first few weeks. The reopening of the theatre is a venture, with chances decidedly against it being a success, therefore, Rankin as a manager has to go slow and feel his way. Expenses are at a minimum, which may be increased as the season is prolonged, providing it meets with any kind of patronage. The Alcazar at one time was a popular house, but bad management ruined it, and its location is a little too far away in Sausalito.

The Span of Life was presented at the California Theatre, a week ago, and for a brief melodrama reeking with crime, it stands at the top notch. All last week the character of the villain was played by the proprietor of the co., William Calder, who at a moment's notice took the part in consequence of the serious illness of Walter Ewing, whose death is elsewhere noted. Mr. Calder gave a capital piece of acting, and is to be congratulated on the way in which he played the part. Last night he gave way to a world-famous actor, who may be classed as a "newspaper actor" (one who has a trunk full of press notices), and that completes his stock in trade.

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THE NEW YORK DRAMATIC MIRROR.

NEW CASTLE.—**OPERA HOUSE**: R. M. Allen, Jr., manager; Kellar 12; large and fashionable audience. Robert Downing, in *Richard the Lion-Hearted*, to good business 14.—ITEM: The Opera House this season has passed into the hands of W. F. Butler, who has made many improvements, and looks forward to a good season.

CARNDALE.—**GRAND OPERA HOUSE** (Dan P. Byrne, manager): Spider and Fly 17; good-sized audience.

PLYMOUTH.—**OPERA HOUSE** (R. N. Smith, manager): Robert Cook Dramatic Co. closed a successful week 17. The costumes of this co., especially in *Lady of Lyons*, were the most elaborate seen here in any repertoire co.

HARPSFORD.—**WAGNER OPERA HOUSE** (Wagner and Sons, managers): Jane 14; good attendance; Anna Rice 16; large audience. *Bottom of the Net* 17; good attendance. *District Fair* 19, Streets of New York 21.

CHURCH CHUNK.—**OPERA HOUSE** (John H. Peag, manager): *The Danger Signal* 16; fair business.

WORK.—**OPERA HOUSE** (H. C. Bentz, manager): Mrs. Barnes of New York 16; fair houses. *My Aunt Sally* 17; light houses. *The Fire Patrol* 18; Madame and Auguste Neuville's *Power of Woman* 19; drew poorly.

SHAMON.—**CARVER OPERA HOUSE** (P. F. Davis, manager): Ezra Kendall in *The Substitute* 16; good business. The Gilbert Opera Co. in *Black Bassar* 20.

HAZELTON.—**GRAND OPERA HOUSE** (Hammerly and Key, managers): The Little Tycoon had a crowded house 16; performance good. The County Fair did a very good business and gave general satisfaction 20.

RHODE ISLAND.

NEWPORT.—**OPERA HOUSE** (Henry Bell, manager): Paul Kauvar 12; good house. *The Diamond Breaker* 16; fair house. *The Golden Wedding* 17; good business. Ramsey Morris pleased so well on his last visit that a good house is assured them in Joseph 19. U. T. C. co. 20. *The Two Johns* 25 and *Mallie and Clark* in *The New Idea for Elk's Benefit* 30.—ITEM: Mr. and Mrs. Mayall (Ruth Russell), a society couple of St. Paul, Minn., joined Carroll Johnson's Irish Statesman co. at Minneapolis on his opening night there, and Mr. Johnson's manager, James Galvin, informs your correspondent that they were both very satisfactory in their parts.

SOUTH CAROLINA.

COLUMBIA.—**OPERA HOUSE** (Eugene Cramer, manager): After the Ball 12; large house. Dr. Bill 12; good house.

SOUTH DAKOTA.

SIOUX FALLS.—**GRAND OPERA HOUSE** (S. H. Bear, manager): Corse Paston, supported by Ezra Reed and an excellent co., did the banner business of the season week ending 18, playing to S. R. O. each evening and turning people away Saturday evening.

TENNESSEE.

MEMPHIS.—**GRAND OPERA HOUSE** (R. S. Douglass, manager): George Wilson in *Monte Carlo* to fair-sized houses 12-13. Rose and Charles Coghlan in *Diplomacy* 16-17; good business or advanced prices. Maude Craigen and Frederick Pauling next.

LEXINGTON.—**THEATRE** (John Mahoney, manager): Anderson's *Two Old Chums* to light business 12-13; followed 16-17 by Lawrence Hanley, presenting *The Player* with prologues from scenes of *Othello*, Romeo and Juliet, and Lady of Lyons to good business and pleased audiences. Pulse of New York next.—ITEM: Marc Klass, one of the leaders of the Grand Opera House, passed through the city on his way East after visiting the different cities comprising the Southern circuit.

MURKINVILLE.—**THE VENDOME** (W. A. Sheetz, manager): The Baker Opera Co. closed a success in week's engagement 14. Primrose and West's *Monte Carlo* co., headed by George Wilson 15-16; house packed opening night. Rose and Charles Coghlan in *Diplomacy* 19-20. *A Straight Tip* and Lillian Lengs next.—**THE GRAND** (Curry and Boyce, managers): The Campbellford Grand Opera Co. 16-17; light houses. *Musser and Man* follows.—**THE GLOBE** (J. H. Miller, manager): Ezra Kendall and his Par of Kids co. did a good week's business 9-10. Just Landed is the attraction this week and judging from the opening house 10, starts off with flattering prospects. Pulse of New York 20.

JACKSON.—**PYTHIAN OPERA HOUSE** (Wesner and Baum, managers): Macie Vickers in *The Circus Queen* to fair business 11. St. Paul Sisters 12.

BESTWELL.—**HAMILTON OPERA HOUSE** (Charles Hameling, manager): Effie Elister in *Doris* 12; pleased a fair-sized audience.

MURKINVILLE.—**MASON'S OPERA HOUSE** (J. D. Fletcher, manager): Heywood Celebrations 13-14; splendid performances; poor houses. Zeb 15.

TEXAS.

BESTWELL.—**OPERA HOUSE** (P. O. Elmer, manager): Jennie Holman in *The Inside Track*, Daughter of the Regiment and *Buckeye* 9-10; very good bus.; satisfactory performances.

SHERMAN.—**OPERA HOUSE** (Neville and Barry, managers): The Barlow Brothers' Minstrels booked for 1 failed to materialize. Leslie Davis comb. 9-10; at popular prices; fair houses. Alba Heywood 17.

BESTWELL.—**OPERA HOUSE** (Dr. Bergman, manager): Nellie McHenry 16; large business. N. S. Woods in *Out in the Street* 17; full houses. Devil's Auction 18; Sam T. Jack's Cradle Co. 19; Charles T. Ellis 20; Louis Morrison 20-21.

BESTWELL.—**GRAND OPERA HOUSE** (George Anzy, manager): Lewis Morrison in *Famille et Nécessité* to good business 10-11. Nellie McHenry in *A Night at the Circus* 12-13; fair patronage, would have been large but the co. not a complete attraction first night, in the shape of a real circus. Sella Brothers' appearance. Richard and Pringle's Minstrels 15; Siberia 16; New Devil's Auction 19-20.

BESTWELL.—**ROSE'S OPERA HOUSE** (A. T. Rose, manager): Richard and Pringle's Georgia Minstrels 12; large audience.

WILCOX.—**GRAND OPERA HOUSE** (J. P. Garrison, manager): Nellie McHenry 1 presented A Night at the Circus to a large and fashionable audience. Richard and Pringle's Georgia Minstrels 12; fair house, lower floor, and several hundreds turned away from the gallery. Lewis Morrison in Faust 13; to capacity of the house. Mr. Morrison cut the play in order to catch the train for San Antonio, where he played two nights and matinee. Devil's Auction 14; Siberia 15; Alba Heywood 16; James T. Powers 17; Milton Nobles 18.

FORWORTH.—**GEO. SMALL'S OPERA HOUSE** (Phil Greenwall, manager): Nellie McHenry presented A Night at the Circus 10, matinee and night, to good houses. Lewis Morrison presented Faust 11; Richard and Pringle's to packed houses. Excursion train were run from Dennis and Washatchie for Faust. Richard and Pringle's Colored Minstrels 12; top-heavy house.

TEXARKANA.—**GRAND OPERA HOUSE** (Harry Kirlich, manager): Barlow Brothers' Minstrels 13; crowded house; performance satisfactory. Bettie Bernard Chase 14.

AUSTIN.—**MILLET'S OPERA HOUSE** (Ernest Millet, manager): Rogers Sisters in Baby Ruth 13; negro house. Charles H. Vale's Devil's Auction 14; matinee and night, to heavy business. Mr. Vale reports big receipts on his entire Texas tour.

TEXAS.—The Marion has a wide circulation among our theatregoers. Business Manager Long, of Millett's, has been quite ill for several days, but is able again to greet his friends through the box-office window. Lewis Morrison in Faust 14-15; crowded houses. Charles T. Ellis 16-17; Siberia 18.

DEADMINTON.—**GOONHILL OPERA HOUSE** (John Deadrin, manager): *Running for Office in the Backwoods* 19; fair-sized house.

AMHERST.—**B. AND W. OPERA HOUSE** (W. F. Baker, manager): Local visitors 19; 20 comic

from *The Munchkack and My Turn Next*; good business. May Howard, spiritualist and mind-reader, 14; over-flowing house.—ITEM: The Opera House this season has passed into the hands of W. F. Butler, who has made many improvements, and looks forward to a good season.

UTAH.

SALT LAKE CITY.—**SALT LAKE THEATRE** (S. Burton, manager): Collins and O'Malley, supported by a local co., presented Two Orpheans 10 to a packed house. A testimonial concert was tendered 11 to Mons. Hubert Arnold, a violinist, who with his wife has been spending the Summer on the healthful shores of the Great Salt Lake. Collins and O'Malley presented A Celebrated Case 12, at popular prices to fair business. It is announced that there will be no more "popular prices" at the Salt Lake Theatre. Most of the attractions will be at one dollar. Mrs. John Drew will play at that price next week. Aljo Fromm's Girl Left Behind Me. Only attractions of unquestionable value will be allowed to advance prices, which are as follows: \$1, 75, 50c, etc., for parquet, circle and three balconies.

VERMONT.

GUTLAND.—**OPERA HOUSE**: A fair sized audience greeted Morrison's Faust 13.

BURLINGTON.—**HOWARD OPERA HOUSE** (W. K. Walker, manager): Lewis Morrison's Faust 14; very large business. The Black Crook 17; S. R. O.

BRATTLEBORO.—**OPERA HOUSE**: Henshaw and Ten Brock in *The New Nabobs* pleased a good house 13. They return here next month; on exceptionally good throughout. George C. Staley Nov. 3.

WISCONSIN.

LEXINGTON.—**OPERA HOUSE** (W. H. Waddell, manager): Mabel Paige in *Chick and Little Lord Fauntleroy* 12; crowded houses.

PETERSBURG.—**ACADEMY OF MUSIC**: Mabel Paige in repertoire of popular prices 13-14; to very good business.—ITEM: *The Mirror* is on sale at William A. Fenn's, 16, North Sycamore Street.

FREDERICKSBURG.—**OPERA HOUSE** (Joseph Hable, manager): Frank S. Davidson presented Old Farmer Hookins to a small but pleased audience 16. Wilfred Clarke in *Six Steps to Conquer* 16; crowded house.

LYCHBURG.—**OPERA HOUSE** (P. M. Dawson, manager): The Southern Minstrels, local amateurs, 16; very clever amateur comb.

ALEXANDRIA.—**LYCHBURG'S OPERA HOUSE** (J. M. Hill, manager): The City Sports Big Show 14; top-heavy house. The performance was one of the best of the kind ever seen here. George C. M. Heller, formerly manager of St. Louis, will pilot the 19-14 co. through the South after Nov. 1.

WASHINGTON.

TACOMA.—**THEATRE** (John W. Hanna, manager): Rosina Voices co. Sept. 20; fair house. Miss Voices did not appear here with her co. on account of illness. The Drew Comedy Co. in *The Rivals* to a fair house 21.

SEATTLE.—**THEATRE** (J. W. Hanna, manager): The Earl I Left Behind Me 9-10; Friends 12-13; The Sonday 15, 17.—**CONRAD'S THEATRE** (J. F. Conrad and co., managers): Hands Across the Sea 16-18; good houses.

WEST VIRGINIA.

WHEELING.—**OPERA HOUSE** (F. E. Lester, manager): Kidnapped 14; light houses.—**GRASSY GLEN HOUSE** (Charles Seiner, manager): W. E. Burton Theatre Co. in repertoire 9-10; fair business. John S. Murphy in *Kerry Gow and Sham Rovers* 16-17; good business; performances very satisfactory.

PEOPLE'S MUSIC THEATRE (W. L. Lawler, manager): The Baker-Legan stock co.'s *Little Lord Fauntleroy* 18; business very satisfactory.

CHARLESTON.—**WHEELING OPERA HOUSE** (N. S. Burleson, manager): Just Lent to light business 10; Burleson 12 to a very small house. Hi-Ho! 13; Powell 13.

MISSOURI.

OKLAHOMA.—**GRAND OPERA HOUSE** (J. E. Williams, manager): Charles Gardner in *The Prize Winner* 12; good house.

POD DU JAC.—**CRESCENT OPERA HOUSE** (P. H. Haber, manager): Charles E. Schilling's Minstrels on well-pleased audience and fair house 12-13.

OKLAHOMA.—**OPERA HOUSE** (J. M. Kohler, manager): Schilling's Minstrels gave a pleasing performance to a fair-sized audience 14.

ANTIGO.—**WAUSAU OPERA HOUSE** (Hoefler Brothers, managers): Schilling's Minstrels 15; big business. By Wits Outwitted 16; Jessie Rodgers 17.

EVANSTON.—**ELKHORN CITY OPERA HOUSE** (Sherman Boeg, manager): Charles A. Gardner 16; fairly good business. Mr. and Mrs. Oliver Byron 17.

OKLAHOMA.—**GRAND OPERA HOUSE** (J. E. Williams, manager): Schilling's Minstrels 16; very good house; satisfactory performance.

WHEELING.—**GRAND OPERA HOUSE** (R. H. Wilcox, manager): The Masked Ball 12; fair house.

WEST SUPERIOR.—**GRAND OPERA HOUSE** (J. T. Condon, manager): Carroll Johnson in *The Irish Statesman* 12; light business. The Laughing Girl 13; small house; pleasing performance.

LA CROSSE.—**THEATRE** (J. T. Condon, manager): Wilbur Opera Co. in a repertoire of light operas to good business 14.

CANADA.

HALIFAX.—**ACADEMY OF MUSIC** (H. B. Clarke, manager): Gran Opera Co. had crowded houses the first week of their engagement. Dorothy, Bohemian Girl and Boccaccio were the bills. Misses Mason, Carle, Fairbanks, Bernard, have become great favorites. Martha and Paul Jones are the bills for next week.—ITEM: Manager Gran is in receipt of a letter from the South asking if it was true that Edith Mason was dead. Your correspondent is pleased to state that this is not the slightest truth in the report. Miss Mason never felt better, while she has charmed Halifaxians with her beautiful singing. The Grans have a splendid tenor in T. G. Pursey. The ladies as well as the gentlemen are delighted with the handsome appearance of Ada Bernhard in the last act of *Poppy*.

CRATELLA.—**GRAND OPERA HOUSE** (W. W. Scam, manager): The Crust of Society 12; the performance. *Nora Machines* by Clara Coleman and a good co. 13; both attractions drew fair houses. W. H. Howard's co. in *The Journalist* 14.

WOODSTOCK.—**OPERA HOUSE**: The Crust of Society 13; small audience; splendid performance. Hermann delighted a small audience 14. Jane 15.

LODGE.—**GRAND OPERA HOUSE** (A. E. Root, manager): Modjeska as Mary Stuart 14; and Hermann 15; all drew good houses. Walker Whitehead in *Richard III* 16; Hamlet 17; fair and well-pleased audiences. Jane 18; Clara Coleman 19.

MONTRÉAL.—**ACADEMY OF MUSIC** (Henry Thomas, manager): Alexander Salzini 16; good business. Robert Downing 17-18.—ITEM: Theatres 19-20.

ST. CATHERINE'S.—**GRAND OPERA HOUSE** (H. G. Hunt, manager): Ethie Elaine 17; good business. Nora Machines 18.

QUEBEC.—**GRAND OPERA HOUSE** (John Keegan, manager): The Crust of Society 18; *Madame de Pompadour* 19; *La Dame Blanche* 20.

OTTAWA.—**GRAND OPERA HOUSE** (John Keegan, manager): The Crust of Society 19; *Madame de Pompadour* 20; *La Dame Blanche* 21; *La Tosca* 22.

OTTAWA.—**GRAND OPERA HOUSE** (John Keegan, manager): Alexander Salzini 19; accompanied by William Redmond and his co. of players in *Die Cesare de Borgia* and *The Three Guardsmen*.

very large and fashionable audiences, at advanced prices. Owl Music Concert Co. at advanced prices 21; fashionable audience. Australian Extravaganza 22.

(Received too late for classification.)

ST. PAUL.

At the Metropolitan Opera House, the Theodore Hollman German co. presented the musical-comedy, *The Beautiful Hungarian*, to a large audience 13.

The Wilbur Opera Co. is returning to St. Paul. The co. received a very cordial reception, and the old favorites felt perfectly at home with their auditors.

Charles Dickson in *Admitted to the Bar* and 14-15.

At Left's Grand Opera House, Charles A. Gissler and his clever co. produced his new play, *The Prince Winner*, 15-

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1870.]
THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.
1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$10; Half page, \$2; One page, \$50.
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NEW YORK. - OCTOBER 28, 1895.

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS

AMERICAN—The PROUD DAUGHTER, 8 P.M.
BOSTON—The BOSTON ATHENAEUM CO., 8:30 P.M.
BROADWAY—ESSINGER, 8 P.M.
DALY'S—PRINCIPAL VALLEY, 8 P.M.
ESPIONE—THE YOUNG & SON, 8 P.M.
FOURTH—THE CORNCRACKER, 8 P.M.
GRAND OPERA HOUSE—FRUIT IN PROGRESS, 8 P.M.
HARRIGAN'S—THE WOOLLEN STOCKING, 8:30 P.M.
H. R. JACOBIN—THE DANGER SIGNAL, 8 P.M.
IMPERIAL MUSIC HALL—VAUDEVILLE, 8 P.M.
KOSTEL AND HAU'S—VARIETY AND OPERETTA, 8 P.M.
LUCILLE—THE MAID OF BATH, 8:30 P.M.
NIRO'S—TRIP TO MARS, 8:30 P.M.
PALMER'S—1892, 8:30 P.M.
PEOPLES—THE LOST PARADISE, 8 P.M.
STANDARD—CHARLEY'S ADVICE, 8:30 P.M.
STAR—Mr. and Mrs. KENDAL, 8:30 P.M.
TONY EASTON'S—VARIETY, 8 P.M.

BROOKLYN.
AMPHION—DIA�ONIC'S AT SIN, 8 P.M.
COLUMBIA—THE CHARITY BILL, 8 P.M.
EMPIRE—TUXEDO, 8:30 P.M.
GRAND OPERA HOUSE—MAGNUSSEN, 8 P.M.
LIS AVENUE—THE LOST SCOUT, 8 P.M.
NEW PARK—HOBSONS, 8 P.M.
NOVELTY—DIXIE'S SHOE, 8 P.M.
PEOPLES—FAY FORTIN, 8 P.M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P.M.

PATTI is aged fifty, and confesses it. She was formerly blonde, and is now blonde. She has given a new meaning to the word "farewell" as an adjective, as an interjection, and as a noun. But she still sings, and all the rest is forgiven.

ONE of the local dime museums has a great feature in a "suicide star"—a man who hangs himself nine times a day to the wonder of nine audiences. What this particular public would greater enjoy, however, would be a change of properties and the introduction of a gun.

THE next Drury Lane pantomime is to include a procession that will shadow forth "The History of England in Twenty Minutes." Yet no doubt the figures in the procession will be selected with more special reference to the entertainment of the student of shapeliness and beauty than to the instruction of the student of past events.

ZOLA, novelist and dramatist—some also say philosopher—made a greater hit in London than the Emperor WILLIAM, whose court influence was much greater, and in spite of the fact that English prejudice against the French is pronounced. But Zola will write of the English, after which the hit may prove to be one as from a boomerang.

A UNPREJUDICED critic says of Utopia, Limited, GILBERT and SULLIVAN'S latest opera, that "GILBERT is as good as ever, and SULLIVAN better than ever," adding that NANCY MCINTOSH, the new American prima donna of the opera is "a wonderful débutante." None of which facts will tend to depreciate the value of the rights of Utopia, Limited, in this country, where GILBERT and SULLIVAN are well-known, and where any young American, man or woman, who has first shown a rare quality of mettle abroad, will quickly be hailed and appreciated.

MELODRAMA IN PARIS.

WE are apt to consider stage excitements of the blood-and-thunder order as indigenous to this soil. And foreigners generally who scorn to travel in America conceive theatrical ideas of us that relate mainly to the red Indian—the very red Indian—natural gas, towering cornstalks, giant trees, and some of the other phenomena that nature has here bestowed so lavishly.

And in contrast we read of the refinements in France.

But there is now running in the Théâtre de la République, hitherto known as the Château d'Eau, in Paris, a melodrama—and it is a revival—called La Porteuse de Pain. If we mistake not, this play is something like the melodrama produced by AUGUSTUS DALY at Niblo's in 1888. Mr. DALY's play caused great excitement for a very short time.

But whether the Paris revival has any relation to Mr. DALY's or any other person's American effort does not signify. What we desire to call attention to is the great vogue in Paris, that home of the artistic, of a melodrama in nine acts, the crimes and terrors of which increase from beginning almost to the end. Of course the action halts at last to reward long-suffering virtue and to punish long-happy vice. It is enough in description of this play's sinister features to quote one of its critics for a moment. This critic said: "M. DALY was a trifle indistinct behind his grey beard, but made up for his elocutionary deficiencies by his power in the scene—alarming in its realism—in which he strangled Mme. LEMONNIER, to see whom reappear apparently uninjured at the end of the act was no small satisfaction."

Let us still exult in the memories of the Bowery.

A LIVING LESSON.

THE boxing kangaroo, after playing to high prices, is now boxing in a museum at ten cents. There seems to be no future for the animal, unless it be taught to handle a shovel, in which case an introduction to some minor politician might secure it a job on city work. And, withal, there is in the descent thus far made by the Kangaroo a living lesson for some of the boxing bipeds yet playing to regular prices.

FOOTLIGHT FUN.

VAN KOVEN—I can't see anything of about that ballet.

DE Koven—You're a kicker! How can a ballet be on and off at the same time?

VAN KOVEN—I'll bet you this particular ballet has been on and off for the past twenty years.

CONTINUOUS PERFORMANCES.

Don't kick at the matinee;
The time may be coming when
You'll have to play
Twelve hours a day;
So pickle your kick till then.

TENOR (singing)—"Father, dear father, come home from the shop, the clock in the steeple struck—"

JOHNSON (from the gallery, throwing cabbage)—"One!"

TENOR (who has been dancing)—"Great heavens! it's lucky the clock didn't strike twelve!"—*See Tragedy Blazing.*

"I must discharge that actor," said the irate manager one day; "he is constantly disappointing the audience."

"Fails to appear?"

"Not at all; would that he did. He appears."

Tea-Sitting.

THE MANAGER'S WASH.

Break, break, break!

Throw Senators into the sea!

But the money I've lost at every town

Will never come back to me.

Break, break, break!

We closed at a one-night stand!

While Senators gab about "Silver Repeal"

"Play actors" are not in demand.

Break, break, break!

Yes, "closed" and "busted" and "roke."

My company's counting railroad ties,

And the Senate continues to joke.

Break, break, break!

On thy cold grey stones, O Sea!

There's a silver lining to every cloud,

But don't make it "silver" for me.

Mrs. Smith's daughter is singing her new song now."

"I can't hear a sound, and I don't believe you can, with the house two blocks away."

"I didn't say I could, but I see the company all leaving."—*Chicago Inter-Ocean.*

"Why, I didn't know that your brother had any inclination toward literature!"

"He hasn't."

"But I thought you said just now that he was the author of a successful play?"

"So he is—he's a real genius in mechanics, you know, and he's got a newspaper clippings put in the words."—*Detroit Tribune.*

MAMA.—"Harry, I want you to come in now and amuse the baby."

HARRY (aged five).—"You'll have to excuse me, mother; I'm not in the low-comedy line."—*Boston Transcript.*

PERSONAL.

MORTIMER.—James Mortimer, author of Gloriana and other plays, has returned to this city from London.

RUSSELL.—Annie Russell will return to the stage this season.

BURT.—Laura Burt was engaged last week by Jacob Litt to play the star part in *Old Kentucky* in the company that will tour the principal cities outside of New York.

ST. HENRY.—Jeannette St. Henry may never return to the stage. Miss St. Henry's last appearance was as the prima donna of The De Wolf Hopper Opera company last summer when she made a hit.

TILFORD.—Mrs. George E. Tilford (Rita Selby) writes to Tim Musso denying the report that she has joined Vernon Jarreau's company, and saying that she has retired from the stage for good.

BURFORD.—Virginia Burford, a Chattanooga society girl, who went upon the stage last season, has retired temporarily and is studying under the direction of a local teacher.

GRAY.—Ada Gray, who has been very ill with typhoid fever for two months, is convalescing.

WARDE.—Frederick Warde denies that he intends to slight New York hereafter. He says that the Warde-James combination will return to this city in due time, and adds that preparations for the revival of Henry IV. are well under way.

PERLET.—Herman Perlet, E. E. Rice's musical director, has composed some original and catchy music that has been introduced into 1492.

HAUMAN.—Alf. Hayman, press agent for Charles Frohman, is showing what sort of stuff he is made of. He writes: "Governor Flower has seen Charley's Aunt. He laughed so heartily that he nearly rolled out of the box."

ROCHELLE.—Edward Rochelle's English manager, J. Pitt Hardacre, has cabled him to return to England and take up his old line of parts and stage management. Mr. Hardacre has recently become managing editor of the Royal Alhambra Palace of Varieties, at Brussels, where he and Mr. Rochelle will produce English pantomimes at Christmas time.

PARISH.—Grant Parish has arrived in Paris, en route to Venice, Rome, Naples, and the seaports of Africa.

MELTZER.—C. H. Meltzer, formerly dramatic critic of the *Herald*, is now writing a theatrical feuilleton each week for the *Sunday World*.

TEAL.—Ben Teal was engaged last week to put order into the chaotic production of *The Algerian*. Mr. Teal has also been very busy staging *In Old Kentucky* at the Academy of Music.

CLARKE.—Verner Clarges is rehearsing in Olaf, which the Rosenfeld Brothers are to produce at Niblo's.

WOOLF.—Ben E. Woolf, the Boston critic, is at work on a new opera. Mr. Woolf, it will be remembered, is responsible for *The Almighty Dollar*, and *Pounce and Co.*

MOORE.—Mr. and Mrs. Woolson Moore have returned to New York after their honeymoon.

GORDON.—Evelyn Gordon, an English actress now visiting Chicago, has under consideration an offer for a starring tour under the management of W. G. Collinge. Miss Gordon is a relative of the late Sir Charles Gordon.

CLINE.—Maggie Cline writes that her contract to appear in *The Prodigal Father* has been extended for ten weeks.

EBERT.—T. Ebert, of the firm of Roberts and Ebert, is convalescing from a severe cold that has kept him away from his office for a week.

PALMER.—Lucy H. Hooper, the well-known Paris correspondent, on her death beneath 1 to A. M. Palmer her valuable collection of autographs. Mr. Palmer received it last week from Mrs. Hooper's executors. In the collection are letters and signatures of Rachel, Louis XIV., Napoleon, Moliere and many other historical and artistic personages.

RAY.—Clarence F. Ray, the *Manuscript* correspondent at Asheville, N. C., was married on Oct. 20 to Miss Alice Starbuck Miller. Mr. Ray is a popular young business man of Asheville, and his bride is a young woman of unusual beauty. The happy couple went on a bridal trip to the West, including a visit to the World's Fair. Mr. and Mrs. Ray have the *Manuscript*'s congratulations.

PAUL.—Howard Paul left for Chicago and the World's Fair on Saturday. On Friday night he dined with millionaire Mackay whose invitation read: "Dear Paul: I have corned beef and cabbage for dinner. Will you come and help me demolish it? I know you are a man of simple taste in feeding."

HAMILTON.—Edith Hamilton, a pretty and interesting English actress, was a passenger on the *Cunarder Etruria*, which sailed on Saturday last for Liverpool. She has accepted an engagement in London.

LETTERS TO THE EDITOR.

A REPORT DENIED.

NEW YORK, Oct. 22, 1895.

To the Editor of the *Dramatic Mirror*: Sir—Through your valuable paper I beg to contradict the statement made in one of the dailies, that in consequence of Mrs. Seigman-Cutting having placed all the members of her company engaged for her tour under the management of Mr. D. Louglin, she was enabled to close her contract with Mrs. Rosenthal for Olaf.

To my knowledge three others besides myself have not received any compensation whatever, nor is there any effort being made to that end. Last year Mrs. Rosenthal was made about the manner in which Miss Mother closed her season. To my mind it is not a circumstance of the treatment received at the hands of Mrs. Seigman.

The whole affair has placed those concerned in a most miserable position, especially as everything in the profession is at a standstill with no outlook to obtain the most ordinary engagement.

Believe me, right truly yours,

WILLIAM J. ROMAINE.

BUSINESS IN NEW ENGLAND.

MANCHESTER, N. H., Oct. 20, 1895.

To the Editor of the *Dramatic Mirror*: Sir—My letter to you will no doubt interest a great many managers. It is regarding the business in the East. It is simply awful. The like has not been known in years. Mills are either shut down or running on half time. People have no money at all.

Our losses on the one-night stands in the New England States have been very large. We have still four weeks down here, and unless things change for the better I shall lay one company off if I can't get other time.

Last night we played Exeter, N. H. When the curtain went up on the first act we heard some one crying in the gallery. We went up to see what the trouble was and found one little boy there. He was the only person we had in the gallery.

When asked what the trouble was, he said he was "afraid to stop up there all alone." That boy got the treat of his life. I put him in the orchestra circle, first row, with the other \$3.00 we had in the gallery.

That will give you an idea of how business is here. Yours truly, CHARLES F. DEUTSCH.

Manager The Pay Train.

THEY ARE ENGAGED.

MONTRÉAL, Oct. 18, 1895.

The Fay Templeton Opera Co.

In an Elaborate Production of Offenbach's Most Charming Opera,

"MME. FAVART."

Under the direction of GEORGE B. McLELLAN and DAVID TOWERS.

The Company includes: FAY TEMPLETON, RICHARD F. CARROLL, ANNIE MYERS, JOHN E. BRAND, WILLIAM BLAISDELL

and a chorus of

50 VOICES.

Address all communications to DAVID TOWERS, American Theatrical Exchange, 1180 Broadway.

THE CAMPBELLS WANT IT.

The *Herald* said last Friday that "Bartley Campbell's sons have notified A. M. Palmer, as receiver of their father's estate, that they propose to have the lease of The White Slave to H. C. Kennedy set aside. The debts of the estate have all been paid off, they say, except such judgments as the sons have voluntarily assumed. The White Slave is the one paying property of the estate, and it pays well. The boy have been advised by high authority that the lease is invalid."

This paragraph was shown to Mr. Palmer by a *Mussoor* reporter. He said that he had received no such notification.

"I was appointed receiver of the Campbell estate," said he, "in order to settle it. Under the receivership I was empowered only to liquidate the claims of judgment creditors. Many of these were settled, until some time ago one of the creditors got out an injunction which prevented further payments. Since then the funds have accumulated in my hands. I think the balance is about \$4,000.

"Regarding The White Slave, the lease to Mr. Kennedy was executed before I took charge of the estate. That lease was approved by Mrs. Campbell herself. Mr. Kennedy pays, and has hitherto paid, a royalty that is liberal, considering the age of the play. During the time I have been in charge there has never been a single offer made for The White Slave by any other manager. If an attempt is made to set aside the lease to Mr. Kennedy by legal proceedings I shall oppose it."

When Mr. Palmer accepted the receivership he was actuated solely by a desire to assist Mrs. Campbell to straighten out her husband's tangled affairs. He has never asked nor received a penny for his services.

The inwardness of the Campbell boys' dissatisfaction with Mr. Kennedy appears to be that they are desirous to get hold of The White Slave, as they are itching to go into management themselves. Both boys were employed at one time by Mr. Palmer, and both were discharged by him for cause.

MR. FLETCHER'S BEAU BRUMMEL.

It was pointed out in *The Mirror* two years ago that the Beau Brummel of Blanchard Jerrold and the Beau Brummel of Clyde Fitch resemble each other remarkably in the posture of the characters, the representation of the principal personage, and the course of events. It was intimated then that the resemblance was no discredit to Mr. Fitch, whose graceful fancy and epigrammatic dialogue have won him distinction.

The superiority of the version acted by Richard Mansfield was indicated forcibly on Thursday afternoon, when Jerrold's play was presented by Charles Leonard Fletcher and pupils of his school of acting at the Fifth Avenue Theatre.

Mr. Fletcher's performance of Brummel is a palpable imitation of Mansfield's Brummel. In voice, carriage and mannerisms, Mr. Fletcher's aim to imitate was strenuous. His playing was conscientious. In the last act, in which the Beau is seen in poverty and disgrace, his delineation was quite graphic.

The pupils knew their lines. They were grouped well. The most consistent performance was that of Arthur Atkins as Isadore, Brummel's valet.

Brander Mathew's one-act comedy, *The Silent System*, was also performed. It belongs to the category headed by *A Happy Pair*. Marion Lester appeared as the wife. She is a handsome woman with an animated face, a "silvery" voice, and undoubted ability for acting. She is a most promising pupil. Her acting on Thursday was naturally crude. Mr. Fletcher as the husband was humorous.

IN JUSTICE TO MR. ROSENFIELD.

A letter from Charles Barton appeared in the last issue of *The Mirror* concerning The Rainmaker of Syria, and those concerned in its recent production at the Casino. Without respect to the statements of fact contained in that letter *The Mirror* wishes to say that it intended to convey no reflection upon Sydney Rosenfeld personally, or to cause him distress. Mr. Rosenfeld, we are convinced, intended to be fair and honest throughout the entire unfortunate transaction, and he ought not to be held responsible for the acts of others. He has passed through some trying experiences, and his personal efforts to do justice to his company are entitled to recognition. This assertion is made simply as a matter of justice to Mr. Rosenfeld.

WOMEN ENTITLED TO ACT.

The Mirror is authorized to announce that the Professional Woman's League will give two performances of *As You Like It*. They

will take place on the afternoons of Nov. 16 and 17. On the first date the comedy will be presented at Palmer's Theatre. On the second date it will be presented at the Columbia Theatre, Brooklyn. Only women will appear. In a few days the cast will be announced. It has not yet been arranged.

HE HAD BOOKED GABRIEL.

Charles Townsend recently wrote to a local manager in Georgia regarding open time for Captain Racket, and received the following reply:

DEAR SIR.—Your letter about open time and terms for Captain Racket to hand. The only noteworthy engagement I have booked is Gabriel's trumpet solo, and I would cancel that if I could. You ask for a guarantee, and I'm not enough to give it, though I'll probably have to work a free lunch route for a month afterwards. But don't come here if you can help it, for this is the most dead-banged show town in the United States or New Jersey. The rival house has been a yawn-grab for three repertory shows, four burnt corners, five leggers and six medicine tales. They came, saw and ousted. I won't let a show die on my hands if I have to mortgage my socks to move it along.

If you'll accept a \$600 guarantee come ahead—and help me lose money. I guaranteed a well-known star that sum last week and played him to \$10,000. It cost him \$500 to play here, as follows:

Box, and salaries.....	\$80
Box, and salaries.....	20
Concession in closing box.....	2
Damage.....	10
Total.....	92

I had \$400 for my share with which to pay license, lights, orchestra, singer poster, billing, and interest on my investment.

If you decide to come, I'll put reserved seats on sale at once. Then I'll take my biggest bulldog—I've got seven, which shows how poor I am—and go grubbing for patronage. If a man refuses to buy seats for his family, I'll remove him and pass on. If I have a good house for you if my enterprise and ammunition hold out."

TROUBLE IN PLATEAU COMPANY.

Our Cincinnati correspondent reports that there is trouble in Bessie Bonchill's Playmates company. "Jake Rosenthal," he writes, "has resigned the management and it is claimed that Ward and Vokes have taken umbrage over the manner of conducting affairs and will withdraw and return to New York."

The Misses received a letter from Mr. Seeley. Miss Bonchill's husband, a few days ago in which he said that he was greatly dissatisfied with Mr. Rosenthal's business methods, and that he was then busy repairing his mistakes. Mr. Seeley intimated that Mr. Rosenthal's way of managing was not quite regular.

The fact that Ward and Vokes threatened to follow Mr. Rosenthal away from the Bonchill company may possibly be due to the fact that that manager has a contract to star them in a new farce-comedy next season.

MURKIN CALLERS.

Among those that called at the *Mirror* office last week were the following: Frederic de Belleville, Lee Lamar, Charles Barton, Florrie West, W. D. Loudon, Adele Le Cloire, Frank Lander, Raymond Hamilton, Robert Kane, Albert Livingston, Lenore Snyder, Alice Butler, Clifford Leigh, John Archer, H. Lightwood, Ida Walker, Hans Robert, George J. Clifton, Lora Thorpe, W. B. Palmer, Bartley Cushing, A. C. Henderson, Lionel Bland, Lillian Herbstreit, William Courtleigh, M. H. Herbert, Lotte Winnett, L. J. B. Lincoln, Mary Timberlane, Charles Pope, Ollie Archmere, Charles Shaddock, Ethelene Fraud, Mamie Taylor, Emma Nonnon, Lillian Hadley, Estelle Thorn, Kathryn Dana, Julian Greer, James Duran, Katherine L. Beach, Marie Carlyle, Carl St. Aubyn, George Trader, L. F. Gottschalk, Raynor Briscoe, Edward Rochelle, Stella Madmon and Courtney Thorpe.

WINNED ON THE STAGE.

At the close of the performance of *A Noble Revenge* by the Webb and Bennett company at Port Jervis, N. Y., on Thursday night, the audience was requested to remain seated. The curtain soon rose on a parlor scene, the orchestra played Mendelssohn's Wedding March, and Fred. A. Dane, of Toledo, O., a member of the company, and Lucia Rose, of Atlantic City, marched in, preceded by the mother and brother of the latter and members of the company, when a wedding ceremony was performed by the Rev. S. Washington, pastor of the Port Jervis Baptist Church. A banquet at the Delaware House followed. The company presented the couple with a silver tea set.

TWELFTH NIGHT CLUB.

The monthly social of the Twelfth Night Club will take place next Friday afternoon at the Club's quarters, 226 East Twenty-third Street. Mrs. E. E. Kidder and Maud Banks will officiate as hostesses on this occasion.

CUE.

Annabelle, William S. Moore's wonderful little star dancer, joined E. E. Rice's Venus in Boston yesterday.

Vladimir de Pachmann, the pianist, reappeared in this city at Chickering Hall last week. His specialty is the interpretation of Chopin.

Wilson Barrett produced *Virginia* at the Grand Theatre, Leeds, England, last Thursday night, and cabled to J. B. McCormick, his American manager, that it was "a glorious success." Mr. Barrett has modernized the play so that each act constitutes a single scene. He has expended \$10,000 on scenery and costumes. He will begin his American tour with *Virginia* in Boston next month.

Dennan Thompson, looking pale and heavy, called at the *Mirror* office last week, and in course of conversation said that it was his intention to retire from the stage for one year in order that he might take a rest, which he thought he had well earned. He would not go abroad, but would spend most of his vacation at Swansea, in New Hampshire, and pay occasional visits to New York.

It was announced recently that Imro Fox, the conjurer, who was due in Bethlehem, Pa., on Monday night, had disappeared in this city after visiting his wife at 1,377 Lexington Avenue. A later report was to the effect that Fox had sailed for Europe on the *Spree*.

E. B. Fitz, manager of Fitz and Webster's *A Breezy Time*, writes that the business of that attraction continues excellent. *A Breezy Time* has held its own this season against many more pretentious offerings, and in many places it finds the house sold solid in advance.

It was reported last week that Alexander Salvini was trying to arrange a joint appearance by the elder Salvini and Henry Irving in *Othello*, and that the elder Salvini had expressed his willingness to play with Irving. A Chicago dispatch, however, stated that Brown Stofer, Mr. Irving's manager, had said that Mr. Irving would not consent to appear with any one who did not speak English upon the stage.

John Graham has opened an Entertainment Bureau at 100 Tremont Street, Boston.

A political meeting was held at the Circo Reale Theatre in Rome, Italy, last Tuesday night, and ended in a free fight between radicals and anarchists. Early the next morning the theatre was burned, and the fire is attributed to the anarchistic faction.

Ned Parker, formerly with Jeffreys, Lewis, W. E. Sheridan, Mrs. Thomas Barry, Anna Boyle, and other stars, and now the first old man of the Eastern Side Tragedy company, had a narrow escape from death at Forest City, Pa., on Oct. 12. He was returning alone from the theatre after the performance in the dark, when he fell several feet into an unprotected excavation in the sidewalk. Mr. Parker was badly bruised, and was unable to continue his engagement. He will return to his home, in Everett, Mass., as soon as his place can be filled. He has been shown much sympathy and kindness by the company and management.

Tom Browne, the American whistler opened at the Casino de Paris on Oct. 2 for a month's engagement, and although he cannot speak French, Mr. Brown writes that his whistling is understood and goes as well as in London or New York. At the close of his Paris engagement he will return to London, where he will reappear at the Empire for six weeks. Mr. Brown has been offered time in Berlin, Vienna and Naples and may book a tour of the continent. He will remain abroad until next July, so as to be in London during the society season, when he can command engagements in private circles.

Last week's issue of the *Dramatic Times* consisted of sixteen pages, an addition of four pages to the usual size. Edwin S. Bettelheim has worked hard to establish his journal, and he seems now to be reaping the reward of persistent industry.

Kittie Cheatham was highly praised by the Detroit papers for her work in *Jane* in that city.

W. R. Walker, telegraphing to *The Mirror* from Burlington, Vt., under date of last Thursday, said that on the preceding Saturday night Morrison's *Faust* played in that city to the largest business done by that organization this season, \$647. On Tuesday night *The Black Crook* played to the largest number of persons ever in the Burlington Theatre, the receipts being \$944.

T. B. Alexander's repertoire company is pleasing managers and public in the West. Fred. Mars, agent, sends to *The Mirror* indisputable evidence of this fact.

The new Atchison Theatre, at Atchison, Kan., was opened on Oct. 12 by Charles Frohman's company in *Jane*. E. S. Brigham is manager of the new theatre.

A suit brought by Mile. Lilli Romealde, a prima donna, to recover \$1,700 from Oscar Hammerstein, on an engagement to sing in opera from Jan. 23 last until April 23, at \$125 a week for four weeks and \$150 a week for the rest of the season, with a privilege of reengagement for the two following seasons at \$250 and \$350 a week respectively, has been compromised by Mr. Hammerstein.

Mrs. W. P. Campbell (Libbie Putnam, of the Putnam twin sisters), presented her husband with a baby girl on Oct. 9, at Columbia, S. C. Mother and child are doing well.

The Minnie Seward company will open about Nov. 30 in New England.

The County Fair, under management of Arthur G. Thomas, is touring Pennsylvania to good business. Ella Salisbury, the Sally, has played this part over 1,000 times, and is its original in the traveling company. The only original members of the company left, in fact, are Miss Salisbury, Miss Bates, and Ginger (Gold Molasses). Miss Bates, as Aunt Abby, has increased in weight owing to good living on Rock Bottom farm last Summer, so that she finds it difficult, if not dangerous, to slide down stairs, as she is required to do.

This week Field's Minstrels, A Straight Tip, Russell's Comedians, the Caghans, Patti Rosa, The Spider and the Fly, and N. S. Wood are playing on Jefferson, Klaw and Erlanger's Southern circuit.

Liberty Hall will be retained in the repertory of the Empire Theatre stock company. It will be played at extra matinees during the Winter. A special company will soon be organized to play it in the principal cities.

There will be two great dressing scenes on the American stage this season. One will be in the comic opera, *Princess Nicotine*, at the Casino, with Lillian Russell as the central figure. The other is that which implicates Lord Baileby in *Charley's Aunt*.

Merle Norton writes that Si Pinnard is doing a large business in the West.

A. C. Henderson has been engaged to play the title role in *The Veteran Detective*.

David V. Wall is playing Sidney Varian in *The Power of the Press*.

Joseph Darby, the English leaper engaged by Jefferson, Klaw and Erlanger, will bring with him one thousand sovereigns to wager against all comers in his jumping feats.

The Baltimore *Telegram* compliments James Aldrich Libby for his singing in *The Idea* with Hallen and Hart.

Alice Virtue (Mrs. George Scott), who played Reine Whittemore in *The Fire Patrol*, which is managed by her husband, was taken ill in Wilmington, Del., last week, and removed to the Polytechnic Hospital, Philadelphia, where it was found that she was suffering from peritonitis. Miss Virtue hopes to rejoin the company in Philadelphia in two weeks.

The New Bijou Theatre, on Smith Street, corner of Schermerhorn, Brooklyn, will be opened on Nov. 13 with Henry E. Dixey in *Adonis*. The new playhouse will be one of the most commodious and artistic in the city.

Lea Peasley, after a vacation of six months, appeared at the Lyceum Theatre, Chicago, on Oct. 16. Miss Peasley has popularized many songs.

Joseph A. Jessel writes that Agnes Herndon's company, which includes Charles Canfield, Louis Osborn, and J. W. Clark, is rehearsing *A False Marriage* and *A Remarkable Woman*. He says that the latter play is up to date, the scenes being laid in New York and Yonkers, and that it is as strong as *La Belle Marie*, Miss Herndon's former success. *Of A False Marriage* Mr. Jessel says: "This is taken from the same source, apparently, as Pinero's *The Second Mrs. Tanqueray*. The character of Mrs. Arthur Glenn, assumed by Miss Herndon, is very similar to that played by Mrs. Kendal."

Charles E. Johnson, proprietor of the Johnson Opera House at Seneca Falls, N. Y., says that since the late manager, W. J. Hines, "skipped" he has made efforts to injure the town with companies. Mr. Johnson asks managers to treat Hines' statements according to their worth.

An order to show cause why a receiver should not be appointed for Paul Kauvar has been granted in a co-partnership dispute.

H. B. Irving, Henry Irving's oldest son, who withdrew from the stage to study law, will reappear as a member of the profession in Buchanan's comedy, *Richard Brinsley Sheridan*, at the London Comedy Theatre.

Members of the profession are invited to attend the Wednesday matinee of *The Corn-cracker* at the Fourteenth Street Theatre.

TELEGRAPHIC NEWS

CHICAGO.

"MURK" SMITH'S BIRTHDAY CELEBRATED—MANHATTAN DAY BREVILY CELEBRATED—EVERYTHING GOING THE BLOOMING WAY.

[Special to The Mirror.]

CHICAGO, Oct. 21.

Manhattan Day was royally celebrated at the World's Fair last Saturday, especially by the theatrical people. At 8:30 a. m. that loyal New Yorker, Henry E. Abbey, swelled the attendance by 700 by chartering a special fast train for all of the America people and Auditorium attaches. George W. Floyd, the wine man; Robert Dunlap, the hatter, and several distinguished New Yorkers went along as guests, and Manager Milward Adams of the Auditorium, and John B. Scherzer were of the party. A band of twenty-six pieces made music for the merry party. At the big Wellington café on the grounds a breakfast was given, the sights of Midway were taken in and the party returned on the special at 12:30, in time for the matinees.

Another jolly crowd was headed by comedian W. H. Crane. He engaged two tally-ho coaches, and with Manager Joe Brooks, Mayor Moses P. Handly, Joseph Howard, L. L. Sharpe, and the members of the company rode out to the New York State Building, where a sumptuous breakfast for thirty-five was served. The party returned in time for the afternoon's performance. This simply shows you how well Mr. Crane stands with the New Yorkers. Few people could have the courtesies of the State's fine building as he had. The comedian's only regret is that he is unable to find way for his many Gotham friends to see his performance, but his seats are sold weeks in advance now, and he turns people away from McVicker's every night.

George Floyd tells me that certain Eastern men are saying that the Auditorium is being papered for America. If they really think so, I wish they would come on and try to buy seats. Speculators are making barrels of money on them, and when the sale opens on a Thursday for the following week, a man can get nothing good at noon. Last Thursday the three box-office men took in \$25,242 in cash, and the gross for the week was over \$67,000. America will play to a cool million on the engagement. It closes Nov. 11, and Manager Abbey will give his people a vacation of two or three weeks with salaries before opening in New York city. Every professional I have ever met is more than pleased with Mr. Abbey's good luck.

Ned Hoff, of the Bostonians, writes me that they will open here at the Columbia on Nov. 6, and he urges me to see that the Fair is not closed before that date. I have already arranged it with the powers that be. Manager Will Davis informed me that Mr. Barnes, of the Bostonians, was a warm personal friend of the late Christopher Columbus, and said that on the evening of Chris' first arrival in this country Mr. Barnes entertained him and his crew by singing "The Cork Leg." Walter Williams, the White Seal man; Charlie Rector, Charlie Clayton, Ned O'Brien, Arthur Cambridge, D. B. Hodges, Tony Denier, and other old settlers assured me that this was the fact, and on presenting their affidavits to President Palmer I succeeded in obtaining a promise to keep the Fair open in Mr. Barnes' honor. He will lecture before the Historical Society while here on what he remembers of Columbus.

You may know that Manhattan Day was a great success when I tell you that among the participants were John W. McKinney, the boy manager, now with De Wolf Hopper; Robert E. Fraser, the man who put Tony Denier in the business; James H. Meade, whom we used to call "Jim" before he went to Gotham; Floyd, Dunlap, and a dozen more.

Mr. Fraser, by the way, is just in from Texas and is not used to city ways. When he alighted from the train the other night he paused on a corner to mail a letter in the fire alarm box and he placed his grip and hat box between his feet. When he found he could not mail the letter he discovered to his chagrin that they had been stolen—the grip and hat box, not the feet. On hearing this from his own lips I urged the old clowns not to blow out the gas and not to loan money to strangers.

But enough of this badinage. (What is the matter with that?) To return to serious matters I am pleased to say that the business of Mr. Irving and Miss Terry is remarkable at the Columbia, and that they continue to pack the house. This week we see Miss Terry as *Name Oldfield*.

A Trip to Chinatown is filling the Grand Opera house at every performance, and I can say the same for *Sindbad* at the Chicago Opera House. In fact, all of the down town houses are doing all they can. Lady Wimberly's Fan has made a hit at the Schiller, and its notices were fine, consequently Gus Frohman is happy. It remains two weeks more and then we see *The Other Man*. Max Godenrath's benefit, which will be a great one, occurs Oct. 30.

Coequin and Hading are doing very well at Hooley's. The Palmer company follows in repertoire. The Trocadero continues to coin money with Sandow and a fine specialty bill, and Buffalo Bill turns people away daily.

Over at the Haymarket last night Evans and Hoey began their farewell joint engagement here with A Parlor Match and packed the house. Two big audiences saw Ole Olson at the Windsor, and at Havlin's The Limited Mail was played to the capacity of the house. Attractions at the other outside theatres were The Struggle of Life at the Alhambra, Edwin Arden in Eagle's Nest at the Clark Street Theatre, Lost in New York at the Academy of Music, vaudeville at the Grotto, minstrelsy at Haverly's Casino-Eden Musee, Marie Sanger's Burlesque company

at Sam T. Jack's Opera House, the Australian Novelty company at the People's, Duncan Clark's Female Minstrels at the Isabella, and vaudeville at the Lyceum, Olympic and Park.

John L. Stoddard is doing remarkably well at Central Music Hall with his lectures. He gave "India" to-night, and remains two more weeks. Libby Prison, Uncle Tom's Cabin, the Louvre, the Mystic Labyrinth, the Nata painting, and the Cyclorama of Jerusalem, the battle of Gettysburg and the Chicago Fire are all prospering.

The Chicago Fire Cyclorama soon leaves us, and its building on Michigan Avenue will be used for the production of the spectacle arranged for Stevie Mackay's ex-Spectatorium on a smaller scale than at first suggested by Mr. Mackay to Chicago's millionaires.

My friend Fred McMillan, who is now handling the Marlowe Theatre in the prosperous suburb of Englewood, adjacent to the Fair, has been meeting with great success of late. He had The Old Homestead for a week to S. R. O. and John Griffith in Faust did well. This week Tom Murray is there with The Voodoo. McMillan is looking for only the best of attractions and will have Effie Eller, Jane, Niobe, Robin Hood and other first-class cards.

Gerald Griffin, who went out not long ago with The Journalist, has just returned from Duluth, or somewhere else on the borders of the map. He did not draw much salary but he accumulated a wardrobe which will last him for years. His manager must have wondered whether he was running a clothing store or a dramatic attraction.

John Kornell has been here to celebrate Manhattan Day. The last time I met him he said it was Martini Day. Mr. Kornell visited the Fair Tuesday last, and attempted to return to the city on the intramural railroad, which encircles the grounds. After riding an hour he discovered his mistake, and walked in.

We cannot complain at all here. Business is good, health is good, our beer is good, and we try to be good. Same to you.

"BUFF" HALL.

PHILADELPHIA.
Maurice's Company Welcomed Home
and The Standard Continues to
Show—A Number of Good Openings.

[Special to The Mirror.]

PHILADELPHIA, Oct. 23.

Shing Ching closed its successful three weeks at the Grand Opera House. John J. Raffaele, Frederick Frean, Eddie Smith, Mr. Connolly and Mr. Broderick are worthy of praise for their work, while especial merit must be accorded Ada Glasca, prima donna; Leah Van Dyke, and Mabella Baker. The opera will return to another theatre in the Spring. To-night, Hinrichs' Grand Opera company returns for two weeks, and opened to a splendid audience. The bill is Cavalera Rusticana and II Trovatore.

Primrose and West have a large attendance at the People's.

Roland Reed had a very fair week at the Park in *Lend Me Your Wife*. To-night Wang has no vacant seat from gallery to orchestra. Ethel Lynton, as the widow, divided honors with Edwin Stevens.

The National has a play called *The Power of Woman*, presented by Madame Neuville and son, Augustin. Attendance fair.

At the Girard Avenue business was fair the entire week with *A Night Off*, *Trotton Down*; or, *Under Two Flags*, the bill this evening, and the cast is bringing out the merits of a fairly well written Irish drama to a large audience.

A Brass Monkey did not draw large business to the Walnut last week. George Marion's work as Jonah, together with the clear cut comedy business of Jennie Satterlee, saved the piece from disaster. Joseph Jefferson this evening commenced a fortnight's engagement in *Rip Van Winkle*. The theatre is packed, and so doubtless it will continue during the sixteen performances.

Hidy's Specialty company, one of the few that is in every way solidly reliable, had a great week at the Auditorium. To-night the house is crowded to welcome Weber and Fields' own company.

Robert Baylor's Sport McAllister and the 400 had a winning week at the Empire. The Senator opened to-night to a large attendance.

The Bostonians opened to heavy business at the Broad, and maintained the draft through the week. Robin Hood was gorgeously presented by a company of exceptional merit. Margaret Reed is new to this city. She has a charming voice, strong and clear in the upper register, but her ability to act is not commensurate. The second week opened to-night with another crowded house.

Fay Templeton in *Madame Favart* drew fair audiences at the Chestnut Street Theatre. Miss Templeton, with a voice of sweetness, manages to capture her audience by her magnetism. In *Madame Favart* she has an unlimited range in different disguises, and she makes every one of them sparkle with her characteristic methods.

The Professor's Love Story, with E. S. Willard and Marie Burroughs, has a large audience, as well as a critical one.

Shore Acres at the Chestnut Street Opera House has one more week to complete the three, and it has a fair house to-night. It is a pretty play with a praiseworthy motive, but the story is nearly barren of incident.

The Colonel and I, produced at the Standard, did not draw. E. A. Warren, in *No-body's Clann*, has an excellent audience, the play being an old favorite at this house.

Forepaugh's Theatre gave Captain Swift a great send off on Monday, and kept it up the full week. A revival of *The Lady of Lyons* is the bill for the present week, and the matinee this afternoon is crowded.

The Bijou tells the same story week after week. No cessation to the crowds. This week there are twenty-six new people.

The Star and Gaiety opened in fine style

Thursday night, and the attendance appears to hold. This is Sam Jack's old theatre, but it is now under J. R. Haffner's management. Giroldi Giroffra is the bill to-night and the attendance is fair. There is an ambitious chorus of twenty-eight.

The Lyceum is doing a good business. Plimmer's Vaudeville company has a big house to-night.

In the second act of *Shing Ching* Raffaele is handed a photograph of his lady love. He is supposed to go into raptures over it. "Oh, what eyes, Oh, what a complexion," etc. Saturday night Miss Van Dyke in a spirit of mischief handed him a picture of himself. The company had been let into the secret, and were at the wings awaiting developments. Raffaele took the picture, began to sing his lines, and at the end of the first line "Oh, what eyes," gave the picture a stare, found it was his own, blushed crimson, faltered a little, and then continued as though nothing had happened. But it cost Miss Van Dyke a wine supper.

Manager Roth, of the Shing Ching Opera Co., wires that it opened at Petersburg, Va., to-night to \$375.

EDWIN RUSHTON.

CINCINNATI.

Velva Morris Returns a Hit—The Grand and the Greek—Theatrical Events.

[Special to The Mirror.]

CINCINNATI, Oct. 23.

The Crust of Society was presented to-night at the Walnut to an excellent attendance. The cast included Eliza Proctor Otis, Zeffie Tilbury, Lydia Thompson, Arthur Lewis, and George S. Robinson. Eliza Proctor Otis and Zeffie Tilbury will alternate in the leading role during the week. Next week, J. K. Emmet.

The Black Crook is in for a successful second week at the Grand. Thomas O'Brien's specialties have created a sensation. Next week, Blue Jeans.

It is to be regretted that so talented an artist as Felix Morris in such an attractive repertoire as that presented last week during his engagement at the Pike should have received such unsatisfactory patronage. The feature of the week was the premiere on Friday night of *Minnie Maddern Fiske*'s clever adaptation from the German entitled *Moses*, and so thorough was the success that two curtain calls were accorded the star and his company. The dialogue is bright and entertaining, the situations interesting, and Morris is to be congratulated on the acquisition. House closed this week. The Baker Opera company opens for a week next Monday evening.

The Hustler, with John Kornell, packed Henck's to the doors yesterday at both performances. Gus Mills was an able second in the fun making, and James Norrie, Mollie Thompson, James F. Cook, and James F. Smith in their specialties assisted materially in the success. Next week, Lights of London.

Carroll Johnson in *The Irish Statesman* created a most favorable impression at Havlin's yesterday. The play was satisfactorily cast and mounted, the representation of Castle Garden being especially noteworthy. A Brass Monkey next week.

Wills' Two Old Comrades Abroad proved a potent card at the Fountain yesterday. The specialties of Russell, Odell and Russell, Dollie Davenport, Burt Hart, and Emma Siegle were well received. Next week, Sam T. Jack's Youth and Old Age company.

James A. Reilly in *A German Soldier* was enthusiastically greeted at Robinson's yesterday.

One of the features of the programme yesterday at the People's was the Miller Brothers' diorama of the World's Fair, which scored a pronounced hit, and Gus Hill's World of Novelties, the audience testing the capacity of the house. The work of Estelle Wellington, the Highleys, and Spencer and Quigg were above the average.

Manager Al. Caldwell, of the Actor's Holiday company, returned from a visit to the World's Fair on Thursday.

Gertrude Nelson, one of the prominent members of Felix Morris' company, while out driving on Thursday was with her escort thrown from the wagon by the breaking of a wheel, and sustained injuries so severe as to prevent her appearing with the company during latter part of Felix Morris' engagement at the Pike.

George Heuck, of the People's, left on Tuesday for a few days' hunting trip in Arkansas. Bid McPhee, the ball player, accompanied him.

JAMES McTHOMAS.

St. Louis.
Shaw, Abbott and Watson's *Madame Favart*—Additional Shows at the Bijou—Dockstader Returns a Success.

[Special to The Mirror.]

ST. LOUIS, Oct. 23.

Felix Morris and his clever comedy company appeared at the Grand Opera House last night before a fair audience in *The Old Musician*, and *Moses*, adapted from the German by Minnie Maddern Fiske. *The Rose and The Major*, with other comedies, will be given later in the week. The work of Mr. Morris last night, as well as his entire company, were thoroughly artistic, and encores were frequent.

Henry E. Disney opened last night at the Olympic Theatre in *Adonis* to a good house.

Bessie Bonhill opened to a big audience at the Bijou last night in *Playmates* and created a good impression. She was assisted by a first-class company.

The Prodigal Father opened the week at Pope's, with a matinee, to a big house.

A Kentucky Girl, with Sadie Hasson as the feature, played to two large audiences at Havlin's yesterday.

The Rooney Company opened at the Standard yesterday to two big audiences.

Frank McNeary, of Ulrig's Cave, is in New York.

Last Friday Lew Dockstader brought suit against Harry J. Clapham, because he claims that Mr. Clapham has assumed entire management of The Country Square, in which both are interested, and that affairs are in such a state that a receiver is needed. Mr. Dockstader also filed suit against H. J. Clapham and Lucia Dockstader, his wife, representing Lew Dockstader's Minstrels, for an unpaid balance due Dockstader of some \$15,000, which is represented to be Mr. Dockstader's share of the profits. It is reported that the firm of Hagan and Havlin will manage Dockstader next season.

The Robin Hood company remained over until this morning when they left to play Belleville. W. C. HOWLAND.

BOSTON.

Pauline Hall's Return—Shaw's Fine Musical—All the Stage Happenings—Entertainments Described.

[Special to The Mirror.]

BOSTON, Oct. 23.

Of the changes in bill in Boston to-night the most interesting is at the Columbia, where Pauline Hall returns for a limited season to present her new opera, *The Honey-mooners*, with words by C. M. S. McLellan and music by William Furst. The piece has been tried for a week in some of the smaller cities of New York so that all would be in readiness for the Boston performance.

The opera opens in the village of Punky-hank, where the people are in terror because the ugly Princess Krunolyne, who has had twenty-eight husbands, each of whom died, is coming for a twenty-ninth. Amadie, a Swiss doll vendor, appears and proposes that all the single men of the place shall marry so that not an eligible bridegroom shall be left. He forgot himself, and the Princess selects him, although he has fallen in love with Diane, her daughter. The young lovers elope on the occasion of a masquerade ball, and in time the young princess succeeds her mother on the throne, and the opera ends merrily. The principal characters are Amadie, in which Miss Hall appears disguised as a clown in one act, and Rewski, the twenty eighth husband of the Princess, in which part Richard Golden returns to the comic opera stage.

Stuart Robson's appearance in the Comedy of Errors several seasons ago is still fresh in the memory of Boston theatregoers. The Tremont was crowded to-night on the occasion of the opening of his annual engagement.

To take the last two weeks of the time booked for *The Algerian*, Charles Frohman's Comedians opened an engagement at the Hollis Street to-night in *The Other Man*.

Hallen and Hart are among the most popular farce-comedy stars that play in Boston. Their engagement in *The Idea* opened successfully at the Grand Opera House to-night.

Panjandrum has been drawing very large audiences at the Globe all the past week. The successful engagement closes this week. De Wolf Hopper and Della Fox are more successful than ever, and everything that they do has to be repeated again and again. The Tavy Opera company comes for a week.

Last nights are announced for Prince Prom Tem at the Museum and the piece is to be withdrawn for a production in New York, it is understood. *L'Enfant Prodigue* will be given at the Museum 6. On the occasion of the fiftieth performance of Prince Prom Tem, 24, the Technology Glee and Banjo Clubs will take part.

A novelty was introduced into the performance of *Venus* at the Park to-night by the engagement of Annabelle, the sensational dancer, who appears in the second act in three dances. Camille D'Arville, the prima donna of the company, was a guest of the New England Woman's Press Association last week.

Almost every night there is an excursion to The Black Crook on some one of the railroads leading to Boston. The spectacle still continues to draw exceedingly large audiences, and will be continued for an indefinite season. Carmencita joins the company 30.

This is the last week of *The Span of Life*

Golden Wedding company at Lynn Saturday, to prevent their performance of the piece. Crabtree is a partner with Fred and Arthur Miller in the venture, and they claim that when the company met with reverses recently he failed to respond with money and that they will not divide the profits until debts have been paid.

There is much ado about the pretty awning which has just been erected in front of the Tremont. The management proposed to have protection for the patrons in case of storm, and the plans were drawn and submitted to the city authorities. Then a permit was issued, and the pretty copper-covered structure extending to the street was built. Now, some of the city fathers term it an illegal structure, with its posts, and call it a permanent porch. At the last meeting of the Common Council resolutions were introduced looking toward its removal.

Wilson Barrett is to begin his next American tour at the Globe early next week. He is to play new versions of Virginius and Pharaoh, The Bondsman, Ben-my-Chree, Hamlet, Othello, Claudian, The Stranger, A Clerical Error, The Miser, and Chatterton. In his company are Mr. and Mrs. Cooper Cliffe, Mr. and Mrs. Austin M. Hood, Mr. and Mrs. Ambrose Manning, Mr. and Mrs. Charles Catheart, Mrs. Deborah Bernstein, Misses Maude Jeffries, Hattie Wright, Elsie Chester, Daisy Belmore, F. Reynolds and Pollie Smith and Messrs. Franklyn McLeay, Horace Hodges, Stafford Smith, L. W. Percival, E. Irwin, Alfred H. Riviere, H. B. Gibbon, Tony Bolster and Paul Belmore. The business manager is John H. McCormick and the treasurer, A. Field. Mr. Barrett has just cabled to John Stetson that Virginius made a very great hit at Leeds.

In Mosswood, the new play by Dr. Addison D. Crabtree, of this city, are a number of original songs which will undoubtedly prove popular when sung upon the stage. These songs have much to do with the plot of the piece, which is strong and well sustained. The characters are all life studies, and afford chances for strong acting.

William Harris has booked The Corn-cracker for a long run at the Columbia, Charley's Aunt and The Girl I Left Behind Me are also to have their Boston runs at this house.

Harrison Grey Fiske and Minnie Maddern Fiske were cordially greeted by their Boston friends when they came to this city on a flying trip last week. They came to consult with Manager Seymour, of the Tremont, in regard to some of the details for the production of Hester Crewe at that house on Nov. 20.

Edward E. Rice has disposed of the rights of 1492 to Jefferson, Klaw and Erlanger for all cities save Boston, New York, Chicago, Philadelphia, Brooklyn, Baltimore, Washington and Cincinnati. The same firm has an option on the rights to Venus for the same cities.

Bertoto is to dance at the Carney Hospital festival in the East Armory 8 and 9.

The Tremont is to continue its new custom of Wednesday matinees.

Louise Imogen Guiney, the translator of The Crust of Society, is being much talked of at Auburndale as a candidate for postmistress in that delightful suburb.

E. S. Willard's engagement at the Tremont ended most successfully on Saturday. The critics did not like his Hamlet, but the mass of the theatregoers did, and the house was packed at almost every performance. Particularly large was the audience the last night, when Mr. Willard took his farewell. His performance at the trying part improved as the week went on, when he had a chance to recover from the intense mental strain under which he had been for the past three weeks, acting eight times a week, in addition to directing the Hamlet rehearsals. Mr. Willard proposes to keep the part in his repertoire in spite of the too severe criticism accorded it here.

After her appearance at the Symphony Concert, 21, Madame Nordica gave a supper at Parker's to Emma Eames-Story, Sig Rotoli, Madame Scalchi and others. It was a delightful occasion.

Sydney Booth is to spend the Winter in Europe. His brother Junius has gone to New York, where he is studying medicine.

Alexander Salvini is to play a long engagement in the Grand Opera House late this year.

JAY R. BAXON.

CLEVELAND.

Starburst Illinois Statemen-Sister Cities—Aristocracy—Women & Girls—Sports—Friends—Leisure and Pleasure.

(Special to The Mirror.)

CLEVELAND, Oct. 23.

At the Euclid Avenue Opera House to-night, Aristocracy was given to a good house. The play was well received and is presented by an excellent company. Evans and Hoyt and Dixey are the attractions for next week.

Darkest Russia, which has been so extensively advertised, was seen here for the first time to-night at the Lyceum Theatre. The house was crowded and the play made a strong impression. The Little Tycoon follows for the last half of the week. Warden James next week.

H. R. Jacobs' Theatre was filled to-night. A Brass Monkey, which plays here the whole week, was the bill. It will be followed by The Hustler next week.

The City Club Comedy company opened a week's engagement at the Star Theatre this afternoon to a big house. Next week, Fields and Hanson's Drawing Cards.

Kohl and Middleton's Dime Museum continues to give new attractions.

Cleveland loses a most popular theatrical manager and a gentleman who has made hosts of friends while in the city in the person of Joseph Frank, of Jacobs' Theatre, who leaves Wednesday night to take charge of the Alhambra Theatre in Chicago. He also takes with him McLane, as treasurer of the Alhambra. Following these gentlemen are their successors, two who are well

known to come back, Frank Beresford as manager and Frank St. Clair as treasurer.

Sousa's magnificent band will open the Star Course of Attractions next Thursday, Oct. 26, at Music Hall.

Manager S. W. Brady came to town to see Darkest Russia to-night.

WILLIAM CRASDON.

PITTSBURG.

Comedy—Morgan for the Comedy City—The Exposition Closed, Managers—Greater Standard—Sousage.

(Special to The Mirror.)

PITTSBURG, Oct. 23.

The Spider and Fly was given to the capacity of the Grand Opera House to-night. The specialties were mostly new, and the mechanical effects elaborate. Manager Wilt looks for S. R. O. the rest of the week. Next week, Hanlon Brothers' Superba.

Donnely and Girard invariably pack the Bijou, and to-night standing room was not to be had after eight o'clock. The Rainmakers made an instantaneous hit, and the company received an ovation. The advance sale is very large. My Aunt Bridget follows.

A fine audience witnessed John Drew in The Masked Ball at the Alvin to-night. Maude A. Davis shared the honors. The advance sale is large. Thatcher's Africa follows.

Fanny Rice at the Duquesne pleased a good-sized audience in A Jolly Surprise. Kathrine Clemons follows in A Lady of Venice.

At the Academy of Music The Night Owls company gave a vaudeville entertainment. Next week, Rose Hill company.

Harris' was well filled to-night, the attraction being the Marie Greenwood Opera company. Demsette was the bill, with Chimes of Normandy, Boccaccio, and Fra Diavolo underlined. Next week, N. S. Wood in The Orphans of New York.

The local Exposition closed yesterday to the great relief of theatrical managers, who now anticipate larger receipts.

Pugilist Mitchell closed with A Wicked City on Saturday.

C. H. Lubee and George H. Tyler are in town.

Rice and Barton will be at the Academy of Music on Nov. 3.

Jennie Dickerson, late with Sousa's Band, has been engaged for My Aunt Bridget company.

La Mothe and Ducrow, gymnasts, joined the Night Owl's company here.

E. J. DONNELLY.

IT WAS NOT TRUE.

(Special to The Mirror.)

LOUISVILLE, Ky., Oct. 22.—The report that Primrose and West's Monte Carlo company had closed is untrue. They have changed the play to a three-act comedy, with George Wilson, German Brothers, and a company of twenty persons. All dates will be filled. Business from Knoxville to New Orleans was the best ever known.

THOMAS R. PERRY.

THE BANNER HOUSE.

(Special to The Mirror.)

ST. LOUIS, Mo., Oct. 21.—Sadie Hanson played to-day to the banner house of the season at Havlin's. All standing room occupied.

E. E. BASQUE, Manager.

BESADDLED.

(Special to The Mirror.)

KANSAS CITY, Oct. 21.—The Andrews Opera company stranded here. They played to big business last night, but had been having poor houses in other towns. Railroad fares were paid to Chicago.

HARRY J. STEINBERG.

WALKER WHITESIDE.

(Special to The Mirror.)

DETROIT, Oct. 23.—Walker Whiteside opened a week's engagement and his first appearance in Detroit to-night to a house limited only to the capacity. Richelle was the bill. He played the crafty cardinal in a manner that evoked the most intense enthusiasm. Hundreds were turned away.

Mr. Whiteside has certainly won Detroiters and his week's sojourn here will be a gigantic success.

FREDERICK K. STRAUB.

VASSAR TO SUPPORT BUSHELL.

Queenie Vassar was engaged yesterday by Canary and Lederer to appear in the Lillian Russell Opera company.

When Miss Vassar, whose first husband was Harry Kornell, was married to Mr. Lynch, son of Mrs. T. Lynch, the diamond merchant, a few months ago, she retired from the stage. Excellent inducements were made to her to return.

Mr. Lederer said last night that Canary and Lederer have now taken full possession of the Casino.

THE PRICE OF SILENCE.

The Palmer stock company will produce a new play next Saturday night in Buffalo. It is from the German and the English title is The Price of Silence.

The principal part is a blackmailer. It was acted with great success by Mitterwurzer both in Germany and this country. The role has been entrusted to E. J. Henley.

Mr. Palmer will probably go to Chicago on Wednesday, and on his return stop off at Buffalo to see the premiere.

The stock company will open in San Francisco on Dec. 25 at the Baldwin Theatre, where it will remain continuously until March 10. On March 25 it will open a Spring season at the Garden Theatre. Eugene Presney will go West with the company to supervise the productions.

Minnie Cummings, who conducted a school at No. 155 East Thirty-fourth Street, was dispossessed on a judgment for \$250 for rent on Saturday.

CONCERNING LARRY H. REIST.

The Mirror takes this occasion to enforce the notice that it published last week regarding the severance of Larry H. Reist's connection with this paper.

Reist was engaged as an advertising solicitor by THE MIRROR early in the present year. In that position he was expressly prohibited from collecting bills or handling money that belonged to his employer. There were one or two minor irregularities on Reist's part in this respect before July 31 last, when it was discovered that he had several weeks previously collected the sum of \$50 from the manager of the Al. G. Field's Minstrels and had appropriated the money to his own use.

On the date mentioned a warrant was obtained for Reist on a charge of grand larceny. He was arrested and arraigned before Judge Koch in the Fifty-ninth Street Police Court. He admitted the theft but pleaded for mercy, alleging that it was his first offence and that he would be ruined for life if the charge were pressed. Believing in his protestations and promises of good conduct, the proprietor of THE MIRROR finally consented to give him the chance for which he begged. Reist wrote a confession of his theft, and the Justice was persuaded to discharge him after a severe reprimand and an admonition to profit by the lesson.

The theft and the arrest were known to but three persons. The secret of Reist's narrow escape from punishment was kept, and relying upon his promises of reform, and his expressions of sincere penitence he was reinstated in his position of advertising agent.

Last month Reist was sent on a tour as special advertising representative. For a week he did good work and obeyed the specific instructions that he had received. After that his reports became irregular, he violated the reasonable rules that had been prescribed for his guidance, and certain information reaching headquarters that went to show that Reist was proving himself totally unfit for his mission, his recall was decided upon. A dispatch was sent to Detroit instructing him to return at once. Reist's reply to this was a telegram stating that he had resigned. Repeated messages requesting him to return to this city and settle up his affairs met with no response. Meanwhile he secured an engagement at Detroit as agent of the Walker Whiteside company.

On the road Reist was allowed an ample sum for incidental expenses and was given railroad transportation. He was to receive a liberal commission on all advertising orders secured.

Beginning at Buffalo, however, Reist began to "touch" Mirror correspondents and theatrical people along the route, besides leaving hotel and other bills unpaid. On various false pleas and pretenses he borrowed money from our representatives in Buffalo, Toledo, Sandusky, Cleveland, Detroit, etc., in sums ranging from \$10 to \$20. He told some that his remittance from New York was delayed; that his wife was awaiting him in another city; that he had missed connections, and other fairy stories. He also promised in each and every place that he would send the amount of the loan back from the next town. The correspondents, managers and others victimized by Reist have reported the facts to us. They say, without exception, that they were induced to make these loans on the strength of Reist's connection with THE MIRROR and on that alone.

Reist's commission account with THE MIRROR has been overdrawn to the amount of \$617 and he is indebted to it in that sum at the present time. Nevertheless, THE MIRROR will see to it that its correspondents do not suffer through his irregularities.

Reist still retains the credentials that were entrusted to him at the time he started on the road. They are void, of course, since the date of his retirement, Oct. 14, but we deem this notice necessary in order that our correspondents and others may be placed upon their guard.

Reist's principal offence is ingratitude. He was treated generously and was saved from the serious consequences of an offence against the laws. He has repaid this treatment in the manner herein described.

MADAME HERRMANN'S HIT.

Madame Herrmann introduced her serpentine dance for the first time in Washington last Friday evening, and she scored an immense success with it. Sixty representatives of newspapers in various cities witnessed the achievement and they united in the opinion that Madame Herrmann has cast in the shade all her predecessors in this style of dancing. Her dresses were superbly artistic. She will give her dance for the first time in this vicinity at the Park Theatre, Brooklyn, on Thursday evening.

THE CORNCRACKER.

Messrs. Rosenquist and Arthur express themselves as being perfectly satisfied with the results of The Corncracker's production at the Fourteenth Street Theatre. The house is crowded nightly.

"The performance satisfies everybody," says Mr. Arthur, "at least, nobody has asked for money back, and we have honestly offered to refund it to those who are not satisfied."

Rich and Harris saw The Corncracker one night last week, and the next day signed a contract with Rosenquist and Arthur by which the play will be presented at the Columbia Theatre, Boston, for ten weeks' run, beginning Oct. 1, 1893.

MARYSSAY MORRIS COMPANY CLOSED.

Elsie De Wolfe left Ramsay Morris' Comedians at New Haven a week ago. After her withdrawal Katherine Drew, her understudy, played her part in Joseph.

Miss De Wolfe's departure from the cast occasioned considerable comment in and out of theatrical circles.

She said to a Miss Morris reporter:

"My relations with Mr. Morris are per-

WANTED AT ONCE!

Active, enterprising, honest theatrical man of good address for the advertising department of THE MIRROR. References required. This is a profitable and permanent position for the right man.

Address (by letter or telegram only).

MARRISON GREY FIRME,
 Dramatic Mirror,
 1432 Broadway.

fecially cordial. We both consider that my forte is in the direction of society plays. Mr. Morris had intended to make this season several new productions in which I should be appropriately cast; but the theatrical season generally is so bad that he has decided not to run any risks. My part in Joseph was trivial. So I temporarily resigned.

The Ramsay Morris company disbanded at New London, Conn., on Saturday, and most of the members left at once for New York.

Continued poor business was the cause. Mr. Morris was taken ill on Tuesday last at Taunton, Mass., and his condition became so serious that he was removed to the home of a relative in Jersey City. John Collins, advance agent, acted as manager until the disbandment. It is possible that the company will be reorganized.

It is said that the only member of Mr. Morris' company that refused to act without receiving salary promptly is George Giddens. Mr. Giddens will probably sail in a few weeks for England, his home.

Members of the company with whom a Miss Morris talked yesterday spoke in the kindest terms of Mr. Morris. They think he did the best he could in the circumstances. The fact is, probably, that this is another case of the backer backing.

REFLECTIONS.

Charles R. Pope, well known to the profession has returned to New York, where he will establish a school for the instruction of students in the art of acting. Mr. Pope is remembered by older theatregoers as a sterling actor. For many years he was prominent in Shakespearian and other legitimate roles. He was also for years a manager, and Pope's Theatre, in St. Louis, was erected and long directed by him. For several years past Mr. Pope has been away from the stage. A few days ago he resigned his post as United States Consul at Toronto, Canada, a position held by him for four years. As many of his interests are in New York, Mr. Pope has decided to make this city his home, and as he is instinct with a love for the stage, of which he was so long an ornament, it is fitting that he should turn his expert attention to the education of those who desire to enter the profession. Mr. Pope does not believe in arbitrary systems of physical or vocal expression, and thus an eclectic in expression—he believes he is capable of teaching the novice as to how things upon the stage should be done, as well as how they should not be done. Mr. Pope's many friends wish him every success in his venture.

DATES AHEAD

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LEWIS MORRISON (Edw. J. Abram, mgr.): New Orleans, La., Oct. 21-22. Mobile, Ala., Oct. 23. Pensacola, Fla., Nov. 1. Birmingham, Ala., Nov. 2. Selma u. Montgomery u. Columbus, Ga., & Macon 2. Jacksonville, Fla., 3. Savannah, Ga., 10. Charleston, S. C., 11.

LUCILLE THEATRE STOCK (Daniel Frohman, mgr.): Brooklyn, N. Y., Oct. 16-28.

LITTLE TRAIL (Fred Robbins, mgr.): Paris, Ill., Oct. 24. Brad Ind., 25.

LIGHTS OF LONDON (Frazer Coulter, mgr.): Dayton, O., Oct. 21-25. Columbus 26-28. Cincinnati 29-Nov. 4.

LAND OF THE MIDNIGHT SUN (A. V. Pearson, mgr.): Chelsea, Mass., Oct. 22. Waltham 23. Northampton 24. Springfield 25, 26. Hartford, Conn., 27. New Britain 28. Meriden 29. Middletown 30. Bridgeport 4. Brooklyn, N. Y., 6-11.

LOST PARADISE (Charles Frohman, mgr.): New York City Oct. 22-28.

LAUGHING GIRL: Butte, Mont., Oct. 24-25. Anaconda 26. Spokane, Wash., 27. Vancouver 28-30. Victoria, B. C., Nov. 1. Tacoma, Wash., 3. Seattle 6, 7. Olympia 8.

LILLIAN LEWIS: Memphis, Tenn., Oct. 24-25.

LAWRENCE HANLEY (Frank Maeder, mgr.): Lafayette, Ind., Oct. 25. Dayton, O., 26. Kenton 27. Akron 28.

LADY WINTERMERE'S FAN (A. H. Palmer, mgr.): Chicago, Ill., Oct. 21-28.

LIMITED MAIL (Elmer E. Vance, mgr.): Indianapolis, Ind., Oct. 22-26. Fort Wayne 27, 28. Marion 29. Elkhart 30. Nov. 1. Kalamazoo, Mich., 2. Grand Rapids 3, 4.

MAGOURNEEN (Augustus Pitou, mgr.): Brooklyn, N. Y., Oct. 22-28.

MELLE KROHN (Frank Dietz, mgr.): La Crosse, Wis., Oct. 21. Red Wing, Minn., 22. Superior, Wis., 26. Duluth, Minn., 27, 28. St. Paul, 29 Nov. 1. Minneap. 1-6, 11.

MORGAN COMEDY: Naples, N. Y., Oct. 23-28.

MME. MODERKA: Detroit, Mich., Oct. 21, 22. Milwaukee, Wis., 23-28.

MABEL PAGE (M. A. Mosley, mgr.): Elizabeth City, N. C., Oct. 21-28.

MADIE VICKERS: Dayton, O., Oct. 21-28.

MAGGIE HILLMAN (W. G. Stelling, mgr.): Fort Henry, N. Y., Oct. 24. Whitehall 25. St. Albans, Vt., 26. Malone, N. Y., 27-29. Little Falls 30.

MAMIE LESTER (George R. Mitchell, mgr.): Webster, N. Y., Oct. 23-28. Towanda, Pa., 29 Nov. 1. Binghamton, N. Y., 2-11.

MARINE MERLE (Pred. Schwartz, mgr.): Omaha, Neb., Oct. 24. North Platte 25. Cheyenne, Wyo., 26. Rawlins 27. Laramie 28. Rock Springs 29.

ME JACK (Walter Sanford's): Chicago Oct. 20-Nov. 15.

MARIE JANSEN: Brooklyn, N. Y., Oct. 23-28.

MARINA-MASON COMEDY: Baltimore, Md., Oct. 23-28. Richmond, Va., 29, 30. Norfolk Nov. 1. Roanoke 2. Knoxville, Tenn., 3. Chattanooga 4.

MONTE CASINO (Thomas E. Perry, mgr.): Indianapolis, Ind., Oct. 23-28. Dayton, O., 29, 30. Lima 21. Toledo 22-29. No. 4. Detroit, Mich., 30.

MARIE WARSWORTH (Julian Magnes, mgr.): Akron, O., Oct. 26. Canton, 27. Newark 28. Cincinnati, Nov. 6-11.

MASSED BALL, No. 2 (Charles Frohman, mgr.): Iowa City, Ia., Oct. 21-25. Rock Island, Ill., 26. Des Moines, Ia., 27. Sioux City, 28. Lincoln, Neb., 29. Mr. and Mrs. W. H. KENDAL (Daniel Frohman, mgr.): New York City Oct. 29-Nov. 4.

MARY WHALEN: Nashua, N. H., Oct. 21-28. Chelsea, Mass., 29-Nov. 1. Manchester 6-11.

MARIA GRANGER-FREDERICK PAULING (Frank Young, mgr.): Birmingham, Ala., Oct. 24. Mobile 25, 26. Meridian, Miss., 27. Jackson 28. New Orleans 29-Nov. 4.

MARSH COMEDY: Cumberland, Md., Oct. 23-28.

MIDNIGHT ALASKA: Brooklyn, N. Y., Oct. 23-28.

MR. AND MRS. JOSEPH WARREN (Howard Wall, mgr.): Port Huron, Mich., Oct. 23-28.

MONTE: Rochester, N. Y., Oct. 24-28. Ithaca, 29. Elmira, 30. Corning 31. Bradford, Pa., 32. Oil City 33. Titusville, Nov. 1. Erie 2. Meadville 3. Youngstown, O., 4.

MARSH GODDARD (George J. Appleton, mgr.): New York City Sept. 4-Oct. 28.

MONDAY'S CLASH: Philadelphia, Pa., Oct. 23-28.

MORN SOUTH: Washington, D. C., Oct. 23-28.

MILLAGE MICHIGAN: Kansas City, Mo., Oct. 23-28. Lincoln, Neb., Nov. 1. Sioux City, Ia., 3. Council Bluffs 4. Omaha, Neb., 5, 6. Des Moines, Ia., 7. Davenport 8. Rockford, Ill., 11.

MUMMING MATCH (Jeff and Davis, mgrs.): Omaha, Neb., Oct. 24-29. St. Joseph, Mo., 2, 3. Kansas City 10-Nov. 2.

MURK WOOD (W. A. Edwards, mgr.): Chattanooga, Tenn., Oct. 21. Knoxville 25. Lexington, Ky., 26. Springfield, O., 27. Youngstown 28. Pittsburgh, Pa., 29-Nov. 4. Baltimore, Md., 6-11.

MUSSE JOHNSON (Pred. Ross, mgr.): Brookfield, Mo., Oct. 24. Macon 25. Noblesville 26. Columbia 27. Monroe 28. Fulton 29. Jefferson City 30. Sedalia 31. Clinton 2, 3. Nevada 4. Pittsburg, Kan., 4. Joplin, Mo., 5. Galena, Ill., 6. Carthage, Mo., 7. Monette 9. Fort Smith, Ark., 10. Van Buren 11.

MY WHAT A NIGHT (Charles A. Loder): Alton, Ill., Oct. 21. Daison 2. Rock Island 3. Davenport 4. 29. Moline, Ill., 30. Clinton 31. Cedar Rapids, Ia., Nov. 1. Waterloo 2. Oklahoma 3. Des Moines 4.

OLD KENTUCKY HOME: Albert Lea, Minn., Oct. 28. Wells 29. Manhattan 30.

OLD COMEDY CO. (Mrs. John Dress): Kansas City, Mo., Oct. 23-28.

OLE OLSON: Chicago, Ill., Oct. 19-26. Grand Rapids, Mich., 27-Nov. 4.

OLIVER BROWN (J. P. Johnson, mgr.): Council Bluffs, Ia., Oct. 24. Fremont, Neb., 25. Omaha 26, 27. Lincoln 28, 29. St. Joseph, Mo., Nov. 1, 2. Leavenworth, Kans., 3. Topeka 4. Kansas City, Mo., 6-11.

OLD HOMESTEAD (E. A. McFarland, mgr.): Omaha, Neb., Oct. 23-25. Council Bluffs, Ia., 26. Lincoln, Neb., 27. Kearney 28. Denver, Col., 29-Nov. 4. Topeka, Kans., 3, 7. Leavenworth 8. Atchison 9. St. Joseph, Mo., 10, 11.

PATRIOT ROSS (Will O. Wheeler, mgr.): New Orleans, La., Oct. 23-25. Natchez, Miss., 26. Vicksburg 27. Jackson 28, 29. Columbus, Miss., 30. Birmingham, Ala., 1, 2. Nashville, Tenn., 3, 4. Memphis 5-11.

PAT'TY TROTTER (Dittmar Bros., mgr.): Athol, Mass., Oct. 24. Holyoke 25. Springfield 26. Hartford, Conn., 27. Meriden 28.

POWER OF THE PRESS: Jersey City, N. J., Oct. 21-28.

PRODIGAL DAUGHTER (T. Henry French, mgr.): New York City May 22-indefinite.

PAUL'S NEW ENGLAND THEATRE: Barre, Vt., Oct. 23-28.

PATENT APPLIED FOR (Elmer E. Vance, mgr.): Indianapolis, Ind., Oct. 24-26. Fort Wayne 27, 28. Wahash 29. Marion 30. Elkhart Nov. 1. Kalmar, Mich., 2. Grand Rapids 3-5.

POWER OF GOLD (Walter Sanford's): New York City Oct. 23-28. Philadelphia, Pa., 29-Nov. 4. Newark, N. J., 6-11.

PAUL KAVANAGH (Eugene Robinson, mgr.): Boston, N. Y., Oct. 24. Midtown 25. Hoboken, N. J., 26-28. Brooklyn, N. Y., 29-Nov. 4. Amsterdam 7. Gloucester 8. Utica 9. Rome 10. Auburn 11.

PAGE'S PLAYERS: Atlantic, Ia., Oct. 23-28.

PATE PATERSON: Grand Rapids, Mich., Oct. 23-28.

PEACOCK FATHER (C. H. Johnson, Miss. and Erlanger, mgrs.): St. Louis, Mo., Oct. 23-28.

PEACE-BAK BOW (Fred P. Wilson, mgr.): Mt. Pleasant, Pa., Oct. 24. Connellsville 25. McKeesport 26. East Liverpool, O., 27.

ROSEDALE (A. H. Dexter, mgr.): Providence, R. I., Oct. 23-28. Springfield, Mass., 29. Holyoke 30. Norwich, Conn., Nov. 1. Meriden 2. Waterbury 3. Hartford 4.

ROBERT BROWNING (J. P. Durham, mgr.): Montreal, P. Q., Oct. 23-24. Toronto, Ont., 25 Nov. 1. Hamilton 2. London 3. Port Huron, Mich., 4. Chicago, Ill., 6-11.

ROBERT GAYLOR: Baltimore, Md., Oct. 21-28. Washington, D. C., Oct. 29-Nov. 4. Trenton, N. J., 6. Peekskill, N. Y., 7. Newburgh 8. Kingston 9. Glens Falls 10. Utica 11.

ROCKY COMEDY: St. Louis, Mo., Oct. 23-28.

RAMSEY MORRIS COMEDY: Albany, N. Y., Oct. 21-28.

RAMSEY RIVE: Toronto, Ont., Oct. 23-28. Brooklyn, N. Y., 29-Nov. 4.

ROLAND REED: Reading, Pa., Oct. 24. Williamsport 25. Wilkes-Barre 26. Scranton 27. Trenton, N. J., 28. Baltimore, Md., 29-Nov. 4.

RAMSEY FROM CLARE (W. H. Sherwood, mgr.): Albany, N. Y., Oct. 24-28. Troy 29-Nov. 1. Saratoga 2. Ticonderoga 3. St. Albans, Vt., 4.

RAMSEY MANTELL (Proctor and Turner, mgrs.): Minneapolis, Minn., Oct. 24-28. St. Paul 29-Nov. 4.

RAMSEY RIVE: Toronto, Ont., Oct. 23-28. Brooklyn, N. Y., 29-Nov. 4.

RAMSEY RIVE: Reading, Pa., Oct. 24. Williamsport 25. Wilkes-Barre 26. Scranton 27. Trenton, N. J., 28. Baltimore, Md., 29-Nov. 4.

RAMSEY RIVE: Albany, N. Y., Oct. 24-28. Troy 29-Nov. 1. Saratoga 2. Ticonderoga 3. St. Albans, Vt., 4.

RAMSEY RIVE: Atlanta, Ga., Oct. 24-28. Birmingham 29-Nov. 1. Mobile 2. New Orleans 3. New Orleans 4. San Antonio 5. Dallas 6. Houston 7. Austin 8. Oklahoma City 9. Tulsa 10. Kansas City 11. St. Louis 12. Memphis 13. New Orleans 14. New Orleans 15. New Orleans 16. New Orleans 17. New Orleans 18. New Orleans 19. New Orleans 20. New Orleans 21. New Orleans 22. New Orleans 23. New Orleans 24. New Orleans 25. New Orleans 26. New Orleans 27. New Orleans 28. New Orleans 29. New Orleans 30. New Orleans 31. New Orleans 32. New Orleans 33. New Orleans 34. New Orleans 35. New Orleans 36. New Orleans 37. New Orleans 38. New Orleans 39. New Orleans 40. New Orleans 41. New Orleans 42. New Orleans 43. New Orleans 44. New Orleans 45. New Orleans 46. New Orleans 47. New Orleans 48. New Orleans 49. New Orleans 50. New Orleans 51. New Orleans 52. New Orleans 53. New Orleans 54. New Orleans 55. New Orleans 56. New Orleans 57. New Orleans 58. New Orleans 59. New Orleans 60. New Orleans 61. New Orleans 62. 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Bentley, Miss L.

Blakely, W. J.

Brown, Harry W.

Burday, Annie

Buck, Cliff H.

Burt, C. A.

Bryton, Georgia

Brown, Chris

Burneymore, Maurice

Burton, Marie

Bryton, Frederick

Campbell, John R.

Collins, James

Clark and Williams

Collins, Mrs. Josie

Carter, Bay M.

Cutting, Minnie S.

Chapin, Billie

Cotton, W. F.

Corlett, Freda

Cox, Harry

Craig, John R.

Chandler, Julian

Chesley, Herbert B.

Combs, Jane

Campbell, Willis

Cochrane, B.

Cleveland, Camille

Courtney, Louise

Caine, George

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Coon, Harold G.

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Dobson, Charles B.

Diamond, Clara

Davenport, Eva

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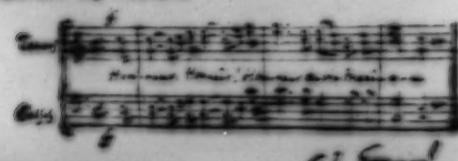


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